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NIGHT'S DREAM
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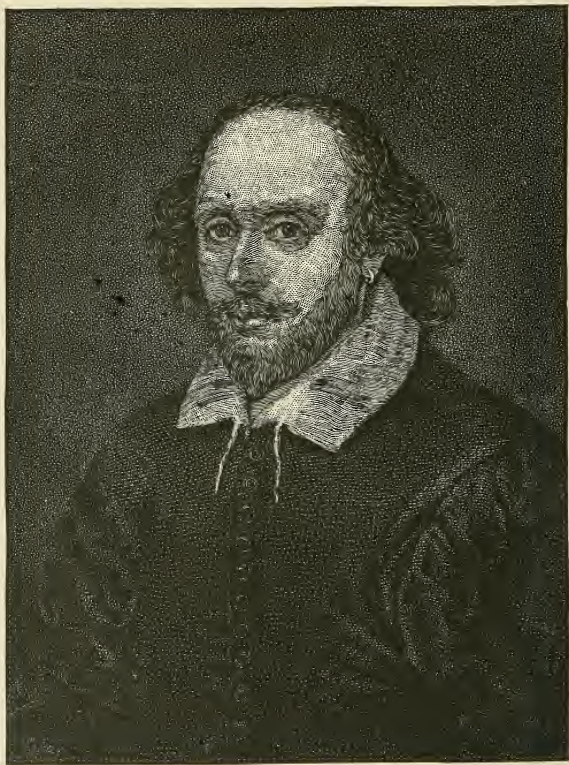
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“Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact :
One sees more devils than vast hell can hold,
That is the madman : the lover, all as frantic,
Sees Helen’s beauty in a brow of Egypt :
The poet’s eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven ;
And as imagination bodies forth
The forms of things unknown, the poet’s pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.”

V, i, 4-17.



WILLIAM SHAKESPEARE.

SHAKESPEARE'S

COMEDY OF

A MIDSUMMER NIGHT'S DREAM

EDITED WITH NOTES

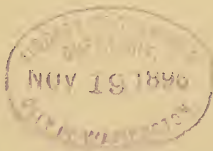
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MILTON, GOLDSMITH, ETC., UNDER THE AUSPICES OF THE
AMERICAN SOCIETY FOR THE EXTENSION OF UNIVERSITY
TEACHING ; EDITOR OF ANNOTATED SELECTIONS
FROM CHAUCER, BACON, IRVING, SCOTT,
BUNYAN, GOLDSMITH, MILTON, ETC.

ALSO

SUGGESTIONS AND PLANS FOR STUDY, TOPICS
FOR ESSAYS, ETC.



SILVER, BURDETT AND COMPANY

NEW YORK

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CHICAGO

1896

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PREFACE.

THE plan pursued in the preparation of this edition of *A Midsummer Night's Dream* is substantially the same as that in our annotated *Hamlet*, *Macbeth*, *Merchant of Venice*, *Julius Cæsar*, *As You Like It*, and *The Tempest*, the design being to meet the wants especially of teachers and students, as well as to aid the general reader. All the notes, of course, will not be alike valuable to each; but it is hoped that every reader may find in them something helpful.

Attention is called to the following points of difference between this and most, if not all, of the other school editions of the play:—

1. The notes are intended to stimulate rather than supersede thought. They are believed to furnish sufficient material to enable *one who thinks* to arrive at correct interpretations of the meaning.

2. Etymologies which throw light on the signification are carefully given, as also some others, the curious nature of which is likely to awaken interest in such investigations.

3. It gives many results of the latest studies of Shakespeare scholars.

4. It continually presents for choice various opinions of leading editors and commentators on disputed points.

5. It suggests some of the best methods of studying English literature, and shows how to make the choicest passages the basis of lessons in language and rhetoric.

6. It contains suggestive critical comments by recent writers, besides those of eminent scholars of past generations. Especially are we indebted to the great work of Dr. Furness, Vol. X, of his *Variorum Edition*, 1895.

The text we follow for the most part is the excellent edition of Dr. Rolfe, and his numbering of the lines in referring to other plays. The text of the first folio is, however, more closely adhered to in this edition than in his.

EAST ORANGE, N.J., May, 1896.

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INTRODUCTION.

FIRST MENTION AND EARLIEST EDITIONS.

THE earliest mention of *Midsummer Night's Dream* appears to have been that of Francis Meres, who in 1598 named twelve of Shakespeare's plays, this being one of them.

The play was entered in the *Stationers' Register*, London, October 8, 1600, and during this year it was twice published in quarto form. The first of these quartos [Fisher's] is declared by Furness to have 'the better text, but inferior typography'; the second [Roberts's] to be 'superior in stage directions, in spelling, and, occasionally, in the division of the lines,' but 'inferior in punctuation.' "The first Folio" (1623), Furness continues, "was printed from a copy of Roberts's quarto, which had been used as a prompter's stage copy. Thus theoretically there are three texts; virtually there is but one. The variations between the three will warrant scarcely more than the inference that possibly in the Folio we can now and then detect the revising hand of the author. In any microscopic examination of the quartos and folios, with their commas and their colons, we must be constantly on our guard lest we fall into the error of imagining that we are dealing with the hand of Shakespeare; in reality it is simply that of a mere compositor."

DATE OF COMPOSITION.

With two or three exceptions, some thirty of the leading Shakespearean editors and commentators of the last hundred years are inclined to fix upon the year 1593, 1594, or 1595, as being *about* the time of the composition of the play. (See *Furness*, 248-267.)

THE TEXT.

With the usual modernization of orthography, our text is substantially that of the first Folio. The three early editions already mentioned were evidently printed with a carefulness rather unusual at that day.

SOURCES OF THE PLOT.

Stray hints, which may have influenced Shakespeare, are perhaps found in Plutarch, Chaucer, Ovid, Greene, George of Montemayor, Reginald Scot, Spenser, etc. At best they are mere hints; and scholars generally concur with White, who says (*Studies in Shakespeare*, 1886, p. 14), "The Dream seems to be in substance and in structure entirely Shakespeare's. No prototype of it is known either in drama or in story."

CRITICAL COMMENTS.

(*From Diary of Samuel Pepys, September 29, 1662.*)

To the King's Theatre, where we saw *Midsummer Night's Dream*, which I had never seen before, nor shall ever again; for it is the most insipid, ridiculous play that I ever saw in my life.

(*From Samuel Johnson's Edition of Shakespeare, 1765.*)

Wild and fantastical as this play is, all the parts in their various modes are well written, and give the kind of pleasure which the author designed. Fairies in his time were much in fashion; common tradition had made them familiar, and Spenser's poem had made them great.

(*From Addison's Spectator, No. 419, 1712.*)

Among the English [who have introduced ghosts, fairies, witches, etc.] Shakespeare has incomparably excelled all others. That noble extravagance of fancy, which he had in so great profusion, thoroughly qualified him to touch this weak, superstitious part of the reader's imagination, and made him capable of succeeding where he had nothing to support him besides the strength of his own genius.

(*From Schlegel's Lectures on Dramatic Literature, translated by J. Black, 1815.*)

In the *Midsummer Night's Dream* there flows a luxuriant vein of the boldest and most fantastical invention; the most extraordinary combination of the most dissimilar ingredients seems to have arisen without effort by some ingenious and lucky accident, and the colors are of such clear transparency that we think the whole of the varie-

gated fabric may be blown away with a breath. The fairy world here described resembles those elegant pieces of Arabesque where little genii, with butterfly wings, rise, half embodied, over the flower cups.

(*From Hazlitt's Characters of Shakespeare's Plays*, 1817.)

Puck is borne along on his fairy errand like the light and glittering gossamer before the breeze. He is, indeed, a most epicurean little gentleman, dealing in quaint devices, and faring in dainty delights. Prospero and his world of spirits are a set of moralists; but with Oberon and his fairies we are launched at once into the empire of the butterflies. How beautifully is this race of beings contrasted with the men and women actors in the scene by a single epithet which Titania gives to the latter, "the human mortals"!

(*From Augustine Skottowe's Life of Shakespeare*, 1824.)

An air of peculiar lightness distinguishes the poet's treatment of this extremely fanciful subject from his subsequent and bolder flights into the regions of the spiritual world. He rejected from the drama on which he engrafted it [the fairy mythology?] everything calculated to detract from its playfulness or to encumber it with seriousness, and, giving rein to the brilliancy of youthful imagination, he scattered from his superabundant wealth the choicest flowers of fancy over the fairies' paths; his fairies move amidst the fragrance of enamelled meads, graceful, lovely, and enchanting.

(*From Macaulay's Essay on Dryden*, 1828.)

Nothing is omitted; nothing is crowded. Great as are the changes, narrow as is the compass within which they are exhibited, they shock us as little as the gradual alteration of the familiar faces we see every evening and every morning. The magical skill of the poet resembles that of the Dervise in the *Spectator*, who condensed all the events of seven years into the single moment during which the king held his head under water.

(*From Campbell's Introductory Notice to the Dramatic Works of Shakespeare*, 1838.)

Of all his works, the *Midsummer Night's Dream* leaves the strongest impression on my mind that this miserable world must have for once, at least, contained a happy man. This play is so finely delicious, so little intermixed with the painful passions from which Poetry dis-

tils her sterner sweets, so fragrant with hilarity, so bland and yet so bold, that I cannot imagine Shakespeare's mind to have been in any other frame than that of healthful ecstasy when the sparks of inspiration thrilled through his brain in composing it.

(*From Hallam's Literature of Europe*, II, vi, 39, 40; A.D. 1839.)

The beautiful play of *Midsummer Night's Dream* . . . evidently belongs to the earlier period of Shakespeare's genius; poetical, as we account it, more than dramatic; yet rather so because the indescribable profusion of imaginative poetry in this play overpowers our senses till we can hardly observe anything else, than from any deficiency of dramatic excellence. . . . It is, I believe, altogether original in one of the most beautiful conceptions that ever visited the mind of a poet—the fairy machinery.

(*From Gervinus's Shakespeare Commentaries*, 1849, quoted by *Furness*.)

Shakespeare depicts [his fairies] as creatures devoid of refined feelings and of morality; just as we too in dreams meet with no check to our tender emotions and are freed from moral impulse and responsibility . . . they tempt mortals to be unfaithful . . . with the mental torture of the lovers they have no jot of sympathy, but over their blunders they rejoice, and at their fondness they wonder. Furthermore, the poet depicts his fairies as creatures devoid of high intellectuality. . . . Nowhere is there a thoughtful reflection ascribed to them.

(*From Hartley Coleridge's Essays and Marginalia*, 1851.)

It is all poetry, and sweeter poetry was never written. . . . The characters might be arranged in a chromatic scale, gradually shading from the thick-skinned Bottom and the rude mechanicals, the absolute old father, the proud and princely Theseus and his warrior bride, to the lusty, high-hearted wooers, and so to the sylph-like maidens, till the line melts away in Titania and her fairy train, who seem as they were made of the moonshine wherein they gambol.

(*From Dr. H. Woelffel Album d. lit. Vereins, etc.*, 1852, quoted by *Furness*.)

. . . In Lysander, the poet wished to represent a noble, magnanimous nature sensitive to the charms of the loveliness of soul and of spiritual beauty; but in Demetrius he has given us a nature fundamentally less noble; in its final analysis, even unlovely, and sensitive only to the impression of physical beauty. . . . The effect of the

same magic juice on the two men is that Demetrius is rendered faithful, Lysander unfaithful. . . . The very names Hermia and Helena seem to corroborate our view. For just as Hermes, the messenger of the gods, harmonizes heaven and earth, and, as Horace sings, first brought gentler customs and spiritual beauty to rude primitive man, — so the name Hermia hints of a charm, which, born in heaven, outshines physical beauty, and is as unattainable to common perception as is the sky to him who bends his eyes upon the earth. But since the days of Homer and of Troy, Helen has been the symbol of the charm of earthly beauty. And it is to Lysander that the poet gives Hermia, and to the earth-born Demetrius, Helena.

(From Dr. William Maginn's *Shakespeare Papers*, reprinted, 1860, from *Fraser's Magazine*, quoted by Furness.)

As Romeo, the gentleman, is *the* unlucky man of Shakespeare, so here does he exhibit Bottom, as *the* lucky man. . . . The mermaid chanting on the back of her dolphin; the fair vestal throned in the west; the bank blowing with wild thyme, and decked with oxlip and nodding violet; the roundelay of the fairies singing their queen to sleep; and a hundred images of ærial grace and mythic beauty are showered upon us; and in the midst of these splendors is tumbled in Bottom the weaver, blockhead by original formation, and rendered doubly ridiculous by his partial change into a literal jackass. He, the most unfitted for the scene of all conceivable personages, makes his appearance, not as one to be expelled with loathing and derision, but to be instantly accepted as the chosen lover of the Queen of the Fairies. . . . We see the same thing every day in the plain prose of the world. . . . Woe to the unhappy lady who is obliged to confess, when the enchantment has passed by, that she was "*enamoured of an ass!*" . . . He proceeds onward as luckily as ever. . . . Adieu, then, Bottom the weaver! . . . Go on your path rejoicing! . . .

(From Kreyssig's *Vorlesungen ueber Shakespeare*, 1862, quoted by Furness.)

When foreigners question the musical euphony of the English language, Englishmen are wont to point to *A Midsummer Night's Dream*. . . . The most pronounced contemner . . . of the scrunching, lisping, and hissing sounds of English words must be here fairly astonished at the abundance of those genuine beauties. . . . Note, for instance, the compliment to the 'fair vestal throned by the West,' the picture of Titania's bower, the bank whereon the wild thyme blows, the grand daybreak after the night of wild dreams, and, above all, the glorification of the poet by Theseus.

(From Charles Cowden-Clarke's *Shakespeare Characters*, 1863.)

Bully Bottom, the epitome of all the conceited donkeys that ever strutted or straddled on this stage of the world! In his own imagination equal to the performance of anything separately, and of all things collectively; the meddler, the director, the dictator!

(From Dowden's *Shakspeare: His Mind and Art*, 1875.)

. . . The method of Bottom and his company is precisely the reverse, as Gervinus has observed, of Shakspeare's own method. They are determined to leave nothing to be supplied by the imagination. Wall must be plastered; moonshine must carry lanthorn and bush. And when Hippolyta, again becoming impatient of absurdity, exclaims, "I am aweary of this moon! would he would change!" Shakspeare further insists on his piece of dramatic criticism by urging, through the duke's mouth, the absolute necessity of the man in the moon being *within* his lanthorn. Shakspeare as much as says, "if you do not approve of my dramatic method of presenting fairy-land and the heroic world, here is a specimen of the rival method. . . . I can do no more unless I adopt the artistic ideas of these Athenian handicraftsmen."

(From Weiss's *Wit, Humor, and Shakespeare*, p. 110, 1876.)

It is a suggestion of the subtlest humor when Titania summons her fairies to wait upon Bottom; for the fact is that the soul's airy and nimble fancies are constantly detailed to serve the donkeyism of this world. "Be kind and courteous to this gentleman." Divine gifts stick musk-roses in his sleek, smooth head. The world is a peg that keeps all spiritual being tethered. Watt agonizes to teach this *vis inertiae* to drag itself by the car-load; Palissy starves for twenty years to enamel its platter; Franklin charms its house against thunder; Raphael contributes halos to glorify its ignorance of divinity; all the poets gather for its beguilement, hop in its walk and gambol before it, scratch its head, bring honey-bags, and light its farthing dip at glow-worms' eyes.

(From Furnivall's *Introduction to the Leopold Shakespeare*, 1877.)

The play is an enormous advance on what had gone before. But it is a poem, a dream, rather than a play; its freakish fancy of fairy-land fitting it for the choicest chamber of the student's brain, while its second part, the broadest farce, is just the thing for the public stage.

(*From Hudson's Introduction to the Play*, pp. 21, 22, 1880.)

. . . *A Midsummer Night's Dream* is a most effectual poser to criticism. Besides that its very essence is irregularity, so that it cannot be brought to the test of rules, the play forms properly a class by itself: literature has nothing else really like it; nothing therefore with which it may be compared, and its merits adjusted . . . all is in the land of dreams, — a place for dreamers, not for critics. For who can tell what a dream ought or ought not to be, or whether natural conditions of dream-life are or are not rightly observed?

(*From Baynes's Shakespeare Studies*, reprinted in 1894 from *Fraser's Magazine*, 1879, 1880.)

. . . Diana, Latona, and Circe are each styled by Ovid *Titania*. This designation illustrates Ovid's marked power of so employing names as to increase both the musical flow and imaginative effect of his verse. The name *Titania*, as thus used, embodies rich and complex associations. . . . Diana, Latona, Hecate are all goddesses of night, queens of the shadowy world, ruling over its mystic elements and spectral powers. The common name thus awakens recollections of gleaming huntresses in dim and dewy woods, of dark rites and potent incantations under moonlit skies, of strange ærial voyages, and ghostly apparitions from the underworld. . . . Shakespeare clearly derived it from his study of Ovid in the original. . . . It is not to be found in the only translation which existed in his day.

(*From White's Studies in Shakespeare*, pp. 14, 15, 1886.)

The 'Dream' seems to be in substance and in structure entirely Shakespeare's. No prototype of it is known either in drama or in story. . . . For the first time (unless we except Jack Cade) we have here a personage whose character has made him a widely known and accepted type. The conceited, pretentious man of some ability, who is yet an ass, has in Nick Bottom his earliest and also his most admirable representative in literature. On the other hand, we have in this comedy the first childling of its author's fruitful fancy, and of his ability to clothe his fancies in phrases of delicious beauty, the sweetness of which never palls upon ear or mind.

(*From F. A. Marshall, quoted by Furness, Irving Shakespeare, Introduction*, ii, 325, 1888.)

It is in the comic portion of this play that Shakespeare manifests his dramatic genius; here it is that his power of characterization, his

close observation of human nature, his subtle humor, make themselves felt.

(*From Ass't Prof. Wendell's William Shakespeare*, pp. 105, 106, 1894.)

The first, constant, and last effect of the *Midsummer Night's Dream* is one of poetry so pervasive that one feels brutally insensitive in seeking here anything but delight. Nowhere does Shakespeare more fully justify Milton's words: —

“Then to the well-trod stage anon,
If Jonson's learned sock be on,
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.”

Nothing of Shakespeare's, on the other hand, better confutes the saying which Drummond of Hawthornden attributes to Ben Jonson, that Shakespeare wanted art. While it is undoubtedly true that, over and over again, Shakespeare stopped far short of such laborious finish as makes the plays of Jonson, whatever else, so admirably conscientious, it is equally true that, when Shakespeare chose to take pains, his technical workmanship was as artistic as his imaginative impulse. Few works in any literature possess more artistic unity than the *Midsummer Night's Dream*, few reveal on study more of that mastery whose art is so fine as to seem artless. Alike in spirit and in form, then, — in motive and in technical detail, — this play is a true work of art; its inherent beauty is the chief thing to realize, to appreciate, to care for.

(*From Furness's Variorum Edition, Preface*, pp. xx, xxi, 1895.)

. . . Many of my superiors assert that this subject [fixing the dates of the plays], to me so jejune, is of keen interest, and the source of what they think is, in their own case, refined pleasure. To this decision, while reserving the right of private judgment, I yield, at the same time wishing that these, my betters, would occasionally go for a while ‘into retreat,’ and calmly and soberly, in seclusion, ask themselves what is the chief end of man in reading Shakespeare. I think they would discern that not by the discovery of the dates of these plays is it that fear and compassion, or the sense of humor, are awakened: the clearer vision would enable them, I trust, to separate the chaff from the wheat; and that when, before them, there pass scenes of breathing life, with the hot blood stirring, they would not seek after the date of the play nor ask Shakespeare how old he was when he wrote it. ‘The poet,’ says Lessing, ‘introduces us to the

feasts of the gods, and great must be our *ennui* there, if we turn round and inquire after the usher who admitted us.' When, however, between every glance we try to comprehend each syllable that is uttered, or strain our ears to catch every measure of the heavenly harmony, or trace the subtle workings of consummate art,—that is a far different matter ; therein lies many a lesson for our feeble powers ; then we share with Shakespeare the joy of his meaning.

ABBREVIATED FORMS.

The abbreviations of the titles of books in the Bible and of the names of Shakespeare's plays hardly need explanation. The same is true of the names of dictionaries, as Worcester's, Webster's, The Century, The New English, The Standard, etc.

Abbott, *Abbott's Shakespearian Grammar.*

Acc., accent.

Adj., adjective.

Adv., adverb.

Ante, before.

Antiq., *Antiquities.*

Arm., Armoric.

A. S., Anglo-Saxon.

Brachet, *Brachet's Etymological French Dictionary.*

Bret., Breton, of Bretagne or Brittany.

Celt., Celtic.

Class., Classical.

Comus, Milton's *Masque of Comus.*

Dan., Danish.

Dict., Dictionary.

Dim. or dimin., diminutive.

Dis. or dissyl., dissyllable.

Du. or Dut., Dutch.

E., early or East.

E. or Eng., English.

Ed., edition or editions.

et seq., *et sequentia*, and the following.

Faerie Q., *Faerie Queene.*

Fr., French.

Fr., from.

Furness, *Furness*, or *Furness's Variorum Edition.*

G., or Ger., German.

Gael., Gaelic.

H. G., High German.

Ib. or *ibid.*, *ibidem*, the same, in the same place.

Icel., Icelandic.

Int., *International.*

Ital., Italian.

Lat., Latin.

Met. or *Metam.*, Ovid's *Metamorphoses.*

Mid., Middle.

N., North.

Norw., Norwegian.

O., old.

Orig., original or originally.

Par. L., *Paradise Lost.*

Pers., person.

Plu., plural.

Post, later, on a subsequent page.

Q. v., *quod vide*, which see.

Rolfe, *Rolfe's* edition.

San. or Sansk., Sanskrit.

Schmidt, *Schmidt's Shakespeare Lexicon.*

Sing., singular.

Skeat, *Skeat's Etymological Dictionary of the Eng. Language.*

Span., Spanish.

Supra, above or before-mentioned.

Swed., Swedish.

Tris. or trisyl., trisyllable.

Var. Ed., *Variorum Edition.*



PERSONS OF THE PLAY.

THESEUS, Duke of Athens.	HERMIA, Daughter of Egeus, in love with Lysander.
EGEUS, Father of Hermia.	HELENA, in love with Demetrius.
LYSANDER, } in love with Hermia.	OBERON, King of the fairies.
DEMETRIUS, }	TITANIA, Queen of the fairies.
PHILOSTRATE, Master of the revels to Theseus.	PUCK, or Robin Goodfellow.
QUINCE, a carpenter.	PEAS-BLOSSOM, }
SNUG, a joiner.	COB-WEB, }
BOTTOM, a weaver.	MOTH, }
FLUTE, a bellows-mender.	MUSTARD-SEED, }
SNOUT, a tinker.	Other fairies attending their King and Queen.
STARVELING, a tailor.	Attendants on Theseus and Hippolyta.
HIPPOLYTA, Queen of the Amazons, betrothed to Theseus.	

SCENE: *Athens, and a wood near it.*

A MIDSUMMER NIGHT'S DREAM.

ACT I.

SCENE I. *Athens. The Palace of Theseus.*

Enter THESEUS, HIPPOLYTA, PHILOSTRATE, and Attendants.

Theseus. Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy days bring in
Another moon: but, O, methinks, how slow
This old moon wanes! she lingers my desires,
Like to a stepdame or a dowager
Long withering out a young man's revenue.

5

ACT I. SCENE I. **Theseus.** Chaucer in his *Knight's Tale*, from which Shakespeare drew a little of his material for this play, makes 'Theseus' three syllables, accenting the first. So it evidently is in II, i, 76, and very likely was meant to be throughout the play. But the classic authors and the dictionaries make it a dissyllable. — In classical legend he was the son of Ægeus, king of Athens. "He rid Attica of Procrustes and other evil-doers; slew the Minotaur, and carried off Minos' daughter Ariadne; conquered the Amazons and married their queen, variously called Antiope and Hippolyta; and after her death espoused Phædra." — Furness erroneously marks the *e* long before *u* in 'Theseus.'

4. **lingers.** Dr. Abbott in his *Shakes. Grammar*, sec. 290, gives many instances of Shakespeare's use of intransitive verbs as transitive. — A. S. *lang*, long; *langan*, to prolong, put off; Ger. *verlängern*, to linger: *Skeat*. See *annos demoror* (*Æneid*, ii, 647), I delay or linger the years. — 5. **dowager** = widow receiving dower or having a jointure as long as she lives; the property going to the heirs at her death. Theseus seems to think dowagers to be like office-holders who "seldom die and never resign." — 6. **withering out.** Like *dream away*, line 8. — Chapman (1598) in his translation of the *Iliad*, iv, 528, uses this phrase. — Skt. *vā*, to blow; A. S. *weder*, *wind*, air, weather; Mid. Eng. *wederen*, *widren*, to expose to the weather. *Skeat*. — As she withers, the property dwindles? — **revenue** = that which comes back as income. Lat. *re*, back; *venire*, to come. Accent often on 2d syl. See line 158; see our *Hamlet*, III, ii,

Hippolyta. Four days will quickly steep themselves in night;

Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New bent in heaven, shall behold the night
Of our solemnities. 10

Theseus. Go, Philostrate,
Stir up the Athenian youth to merriments;
Awake the pert and nimble spirit of mirth:
Turn melancholy forth to funerals;
The pale companion is not for our pomp. [*Exit Philostrate.*
Hippolyta, I woo'd thee with my sword, 16
And won thy love, doing the injuries;
But I will wed thee in another key,
With pomp, with triumph, and with revelling.

Enter EGEUS, HERMIA, LYSANDER, and DEMETRIUS.

Egeus. Happy be Theseus, our renowned duke! 20

Theseus. Thanks, good Egeus: what's the news with thee?

Egeus. Full of vexation come I, with complaint
Against my child, my daughter Hermia. —
Stand forth, Demetrius. — My noble lord,
This man hath my consent to marry her. — 25
Stand forth, Lysander: — and, my gracious duke,

53.—10. All modern editors follow Rowe (1709) in reading *new* for 'now.' "An o for an e was the easiest of all misprints." *White*. —13. **pert** = brisk, lively? Welsh *pert*, smart, spruce. In America '*peart*' is sometimes used by country people of a bright child. — In *Tempest*, IV, i, 58, '*pertly*' = quickly. —15. **companion** = fellow? associate? — "Familiarity breeds contempt," and there is supposed to be a tinge of disdain in '*companion*' here, as there often is in '*fellow*.' — Lat. *con*, *com*, together; *panis*, bread. A '*companion*' was orig. a messmate. — **pomp**. Gr. *πέμπω*, *pempo*, I send; *πομπή*, *pompe*, a sending; an escort. A '*pomp*' was orig. a grand 'send-off'! — " 'Funerals' (line 14), with its imagery of long processions, suggested here, I think," says Furness, "this word '*pomp*' in its classic sense." See line 19. —16. **with my sword**. In the war with the Amazons? So Chaucer and Plutarch show us. —19. **Triumph**. Gr. *θρίαμβος*, *Thriambos*, Bacchus; a hymn to Bacchus; Lat. *triumphus*, a solemn and magnificent processional march of a victorious general into Rome and through the streets to the Capitol. For description, see our ed. of *Jul. Cæs.* I, i, 31. —20. **duke**. So Chaucer and Plutarch (North's trans. used by Shakes.) style Theseus. — Lat. *ducere*, to lead, draw; *dux*, *ducis*, a leader. Sir T. Elyot (who died in 1546) calls Hannibal duke of Carthage. In *Chron.* i, 51, we have 'the dukes (i.e. chiefs) of Edom.' —21. **Egeus** (e-gē-us). In *Plutarch* he is the father of Theseus. —24, 26. — **Stand forth**, etc. All editors follow Rowe in restoring to the text these

This hath bewitch'd the bosom of my child.—
 Thou, thou, Lysander, thou hast given her rhymes
 And interchang'd love tokens with my child:
 Thou hast by moonlight at her window sung 30
 With faining voice verses of faining love,
 And stolen impression of her fantasy
 With bracelets of thy hair, rings, gauds, conceits,
 Knacks, trifles, nosegays, sweetmeats, messengers
 Of strong prevailment in unhardened youth. 35
 With cunning hast thou filch'd my daughter's heart,
 Turn'd her obedience, which is due to me,
 To stubborn harshness:—and, my gracious duke,
 Be it so she will not here before your grace
 Consent to marry with Demetrius, 40
 I beg the ancient privilege of Athens,
 As she is mine, I may dispose of her:
 Which shall be either to this gentleman
 Or to her death, according to our law
 Immediately provided in that case. 45

words of command, which are stage directions in the orig.—27. **This hath.** We follow the 2d, 3d, and 4th folios in omitting 'man,' because the word is entirely unnecessary and spoils the metre. The antithetic emphasis is not on 'man' in line 25 and 'man' in line 27, but on 'this man' and 'this.' Theobald and some others change 'bewitch'd' to 'witch'd' or 'witched.'—31. **faining** = loving, longing, yearning; love-sick [Furness]?—A. S. *fægen*, glad; *fægnian*, to rejoice; akin to *fawn*, to court favor. "Whoso fair thing does *fain* to see." *Spenser*. "It is not easy to see why every editor, without exception, I believe, should have followed Rowe's change to *feigning* . . . Surely there was nothing feigned or false in Lysander's love, nor any discernible reason why he should sing in a falsetto voice. His love was sincere, and because it was outspoken, Demetrius's wrath was stirred." *Furness*.—32. **stolen impression of her fantasy** = 'secretly stamped his (*sic*) image on her imagination' [Wright]? gained, in a bland and imperceptible manner, the form, the image dwelling in her imagination [Schmidt]? stealthily obtained influence over her fancy [John Hunter]? made a stolen impression (on her fancy) [Moberly]? stealthily created the image which her fancy cherishes of thee?—33. **gauds** = trinkets? jewels?—Gr. *γαίειν*, *gaiein*, to rejoice; Lat. *gaudium*; Fr. *joie*, joy.—34. **knacks** = toys, knick-knacks?—Imitative word. Gaelic *cnac*; Du. *knak*, crack, snap.—**conceits** = devices like our 'Yankee notions'?—35. **unhardened.** Suggested by 'impression' in line 32? So lines 49, 50, 51?—On the 'association of ideas,' one word suggesting another, etc., see our ed. of *As You Like It*, II, vii, 44, and *Furness* on same.—39. **be it so** = if it be so that [Abbott, 133]?—44. **our law.** Shakespeare may have known that, long after Theseus, Solon's law (about 590 B.C.) gave the father power of life and death over his child.—45. **immediately provided in that case** = directly bearing on the case [Moberly]? expressly (provided in that case) [Rolfes]?—"The line has an undoubted smack of legal common-place.

Theseus. What say you, Hermia? be advis'd, fair maid:
 To you your father should be as a god;
 One that compos'd your beauties, yea, and one
 To whom you are but as a form in wax
 By him imprinted and within his power 50
 To leave the figure or disfigure it.
Demetrius is a worthy gentleman.

Hermia. So is Lysander.

Theseus. In himself he is;
 But in this kind, wanting your father's voice,
 The other must be held the worthier. 55

Hermia. I would my father look'd but with my eyes.

Theseus. Rather your eyes must with his judgment
 look.

Hermia. I do entreat your grace to pardon me.
 I know not by what power I am made bold,
 Nor how it may concern my modesty, 60
 In such a presence here to plead my thoughts;
 But I beseech your grace that I may know
 The worst that may befall me in this case,
 If I refuse to wed Demetrius.

Theseus. Either to die the death, or to abjure 65
 Forever the society of men.

Therefore, fair Hermia, question your desires;
 Know of your youth, examine well your blood,
 Whether, if you yield not to your father's choice,
 You can endure the livery of a nun, 70

Poetry disclaims it." *Steevens.* May not a poet occasionally walk on *terra firma*?—46. **advis'd** = careful, deliberate, considerate. On *advis'd* in this sense, see our ed. of *Mer. of Ven.*, I, i, 142; II, i, 42.—54. **in this kind** = in this respect [Wright]? as to the present question of marriage [Furness]? in the special point that your father is against him [Moberly]?—65. **die the death.** Shakespeare always uses the expression of a judicial punishment [Wright]?—*Matthew*, xv. 4.—68. **know of your youth** = enquire of your youth [Moberly]? ascertain from your youth [Staunton]? bring your youth to the question; consider your youth [Johnson]?—69. **whether.** Monosyl., like Uncle Remus's *br'er* for 'brother'? Frequently so in *Shakes.*? *Abbott*, 466.—70. **livery** = a distinctive dress? See our ed. of *Mer. of Ven.*, II, i, 2.—**nun.** Wright quotes the word from North's *Plutarch*, 1631. Might Shakespeare thus poetically designate a virgin consecrated to Diana at Athens? "They were really debarred from marriage and subject to a kind of monastic rule." *Moberly.* Sanscr. *nana*, mother; Gr. *νάνη*, *nanne*, aunt. Formed like *mama*, by a repetition of the syl. *na*, used by little children to a father, mother, aunt, or nurse. A. S. *nanna*; Low Lat. *nunna*, a title of respect, esp. used in addressing an old maiden lady, or a widow who had devoted herself to

For aye to be in shady cloister mew'd,
 To live a barren sister all your life,
 Chanting faint hymns to the cold fruitless moon.
 Thrice blessed they that master so their blood,
 To undergo such maiden pilgrimage;
 But earthlier happy is the rose distill'd,
 Than that which withering on the virgin thorn
 Grows, lives, and dies in single blessedness.

75

Hermia. So will I grow, so live, so die, my lord,
 Ere I will yield my virgin patent up
 Unto his lordship, whose unwished yoke
 My soul consents not to give sovereignty.

80

Theseus. Take time to pause; and, by the next new moon—
 The sealing-day betwixt my love and me
 For everlasting bond of fellowship—
 Upon that day either prepare to die
 For disobedience to your father's will,
 Or else to wed Demetrius, as he would;
 Or on Diana's altar to protest
 For aye austerity and single life.

85

90

Demetrius. Relent, sweet *Hermia*: — and, *Lysander*,
 yield
 Thy crazed title to my certain right.

Lysander. You have her father's love, *Demetrius*;
 Let me have *Hermia's*: do you marry him.

sacred duties. The old sense is mother. *Skeat.* — 71. **aye** = ever? See our ed. of *Macbeth*, IV, i, 134, as to etymology, true meaning, etc. — **mew'd** = cooped, caged, penned up? — Lat. *mutare*, to change; Fr. *muer*, to moult, shed feathers; *mue*, a bird-cage. — 73. **faint** = without feeling or fervor [Rolfe]? "But is such an imputation [as Rolfe's] of insincerity, almost of hypocrisy, in keeping with the dignified seriousness of the Duke's adjuration? May it not be that the midnight hymns chanted by nuns within a convent's walls must always sound 'faint' to the ears of men outside?" *Furness.* May not the faintness of sound be the effect of feebleness due to penance, or self-mortification, fasting, and vigils? — 75. **to undergo** = in order to undergo? as to undergo [Abbott, 281]? which? — **pilgrimage**. Scriptural? *Genesis*, xlvii, 9; *Hebrews*, xi, 13. — 76. **earthlier happy**. "Theseus' meaning," says *Furness*, "is clear, however much we may disagree with the sentiment, that in an earthly sense the married woman is happier than the spinster." Transpose so as to make *Furness's* meaning clear! — Of course 'earthly' is the opposite of 'spiritual'? See Shakespeare's *Sonnets*, v, liv, for a like sentiment. — 80. **virgin patent** = my privilege of virginity and the liberty that belongs to it [Wright]? my patent to be a virgin [Furness]? Legal phraseology? — 81. **lordship** = lord? dominion, government? — Ellipsis of *to*? *Abbott*, 201. — 92. **crazed** = invalid [Schmidt]? flawed? infected with lunacy? — Swed. *krasa*, to crackle; Mid. Eng. *crasen*, to crack,

Egeus. Scornful Lysander! true, he hath my love, 95
 And what is mine my love shall render him;
 And she is mine, and all my right of her
 I do estate unto Demetrius.

Lysander. I am, my lord, as well deriv'd as he, 100
 As well possess'd; my love is more than his;
 My fortunes every way as fairly rank'd,
 If not with vantage, as Demetrius';
 And, which is more than all these boasts can be,
 I am belov'd of beauteous Hermia:
 Why should not I then prosecute my right? 105
 Demetrius, I'll avouch it to his head,
 Made love to Nedar's daughter, Helena,
 And won her soul; and she, sweet lady, dotes,
 Devoutly dotes, dotes in idolatry,
 Upon this spotted and inconstant man. 110

Theseus. I must confess that I have heard so much,
 And with Demetrius thought to have spoke thereof;
 But, being over full of self-affairs,
 My mind did lose it. — But, Demetrius, come;
 And come, Egeus; you shall go with me: 115
 I have some private schooling for you both. —
 For you, fair Hermia, look you arm yourself
 To fit your fancies to your father's will;
 Or else the law of Athens yields you up —
 Which by no means we may extenuate — 120
 To death, or to a vow of single life. —
 Come, my Hippolyta: what cheer, my love? —
 Demetrius and Egeus, go along:
 I must employ you in some business

break. 'Cracked' is colloquial for crack-brained? — 98. **estate** = settle (or convey as an estate)? So in *As You Like It*, V, ii, 11. — 100. **well possessed** = in possession of as much property? — 102. **vantage** = advantage (over him in this respect) [Wright]? For the etymology and root meaning, see our *Macbeth*, I, ii, 31. — 103. **which**. *Abbott*, 271. — 104. **of**. *Abbott*, 170. — 106. **avouch**. See our note on *Macbeth*, III, i, 119. — 110. **spotted** = treacherous [Moberly]? opposite of spotless? Moberly cites Lat. *varius* (particolored), and Gr. αἰολος, aiolos (changeable of hue, speckled), meaning crafty. So 'toad-spotted,' *Lear*, V, iii, 138. — 111. **so**. *Abbott*, 275. — 113. **self**. *Abbott*, 20. — 116. **schooling**. Significant of correction, reprimand?

117. **For you** = as to you? *Abbott*, 149. — 120. **extenuate** = mitigate [Wright]? invalidate [Moberly]? See our ed. of *Jul. Cæs.*, III, ii, 36. — 122. **what cheer**. See our *Mer. of Ven.*, III, ii, 307; and *Tempest*, I, i, 2. — 123. **go** = come [Abbott, 30]?

Against our nuptial, and confer with you 125
Of something nearly that concerns yourselves.

Egeus. With duty and desire we follow you.

[*Exeunt all but Lysander and Hermia.*]

Lysander. How now, my love! why is your cheek so pale?
How chance the roses there do fade so fast?

Hermia. Belike for want of rain, which I could well 130
Beteem them from the tempest of my eyes.

Lysander. Ay me! for aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth;
But, either it was different in blood, — 135

Hermia. O cross! too high to be enthralld to low.

Lysander. Or else misgraffed in respect of years, —

Hermia. O spite! too old to be engag'd to young.

Lysander. Or else it stood upon the choice of friends, —

Hermia. O hell! to choose love by another's eyes. 140

Lysander. Or, if there were a sympathy in choice,
War, death, or sickness did lay siege to it,
Making it momentary as a sound,
Swift as a shadow, short as any dream;
Brief as the lightning in the collied night, 145
That, in a spleen, unfolds both heaven and earth,

125. **nuptial.** Shakes. once or twice uses the plural; often the singular. *Tempest*, V, i, 309. — 126. **nearly that** = that nearly? *Abbott*, 421. — 130. **Belike** = probably [Wright]? as it seems [Schmidt]? by likelihood? *Jul. Cæs.*, III, ii, 269. — 131. **beteem** = afford [White]? spare [Moberly]? allow [Hudson, Wright, Rolfe]? See, as to its etymology our *Hamlet*, I, ii, 141. — "The root sense," says Moberly, "is 'to think right' or 'beseeming.'" — 132. **Ay me!** Omitted in folio 1. The 2d folio has *Hermia*, for, etc. We follow the authority of the quartos, supposed to be better than that of the 2d folio. They read *Eigh me*: for, etc. The *ay* almost reproduces the Gr. αἰ, ai (monosyl.) (Lat. *væ*), alas! which Shakespeare's 'small Greek' might have made familiar to him. So the Gr. οἰμοί, oimoi, woe's me! — 134. etc. So Milton thought, *Par. Lost*, x, 898-906. — 136. Scriptural? *Matthew*, x, 38. — **enthralled.** For the meaning of *thrall*, see our ed. of *Macbeth*, III, vi, 13. — 137. **misgraffed.** See our *As You Like It*, III, ii, 107; *Twelfth Night*, II, iv, 29-41. — 139. **of friends.** So the quartos. The folios have 'of merit,' which White adopts. Better? — 140. **eyes.** So the quartos. The folio has the singular. As good? — 143. **momentary.** So the folio. The quartos have *momentany*. — Root *mv*, Sansc. *mú*, to push; Lat. *movēre*, to move; *momentum* (*movimentum*), a movement; hence an instant of time; *momentaneus*, for a moment, momentary. — 144. **shadow.** *Job*, xiv, 2. — 145. **collied** = coal-black? A. S. *col*, Ger. *kohle*, coal. — 146. **spleen** = sudden burst [Moberly]? swift, sudden fit [Wright]? fit of passion or violence [Hudson]? "The spleen was supposed to be the

And ere a man hath power to say 'Behold!'
 The jaws of darkness do devour it up:
 So quick bright things come to confusion.

Hermia. If then true lovers have been ever cross'd, 150
 It stands as an edict in destiny:
 Then let us teach our trial patience,
 Because it is a customary cross,
 As due to love as thoughts and dreams and sighs,
 Wishes and tears, poor fancy's followers. 155

Lysander. A good persuasion: therefore, hear me, *Hermia*.
 I have a widow aunt, a dowager
 Of great revenue, and she hath no child:
 From Athens is her house remov'd seven leagues;
 And she respects me as her only son. 160
 There, gentle *Hermia*, may I marry thee;
 And to that place the sharp Athenian law
 Cannot pursue us. If thou lov'st me then,
 Steal forth thy father's house to-morrow night;
 And in the wood, a league without the town, 165
 Where I did meet thee once with *Helena*,
 To do observance to a morn of May,
 There will I stay for thee.

Hermia. My good *Lysander*!
 I swear to thee, by Cupid's strongest bow,
 By his best arrow with the golden head, 170
 By the simplicity of Venus' doves,
 By that which knitteth souls and prospers loves,

seat of eruptive or explosive emotions." *Hudson*. See our *Jul. Cæs.*, IV, iii, 47; our *Hamlet*, V, i, 251.—149. **confusion**. Four syllables?—See on 'confounds' in our *Macbeth*, II, ii, 11.—151. **edict**. Acc. 2d syl. as in Lat. *edictum*, proclamation; ordinance? Lat. *e*, forth, *dic-ère*, to speak. *Abbott*, 490.—155. **fancy** = love? Often so in *Shakes*. North's *Plutarch* has 'fallen in fancy,' i.e. fallen in love.—156. **persuasion** = persuasive argument [*Wright*]? opinion [*Schmidt*]?—157. **dowager**. Line 5.—158. **revenue**. Line 6.—159. **remov'd**. So the folio. The quartos have 'remote.' The meaning is the same.—160. **respects** = regards? honors? looks upon? Lat. *re*, again, back; *specère*, to see, look upon.—164. **forth** = from [*Rolfe*]? out of [*Wright*]?—167. **to do observance**, etc. = to observe the rites of May-day [*Wright*]? It hardly needs to be said that "this refers to the old English custom of observing May-day with a frolic in the fields and woods." Many English poets sing of the celebration. See Tennyson's *May-Queen*, Wordsworth's *Odes to May*, Chaucer's *Knight's Tale*, etc.—Anachronism?—170. **best arrow**. The gold-tipped caused love; the lead-tipped repelled it. Ovid's *Metamorphoses*, i, 468-471; *Twelfth Night*, I, i, 35-37.—171. **Venus' doves**.

And by that fire which burn'd the Carthage queen,
 When the false Trojan under sail was seen,
 By all the vows that ever men have broke, 175
 In number more than ever women spoke,
 In that same place thou hast appointed me,
 To-morrow truly will I meet with thee.

Lysander. Keep promise, love. Look, here comes Helena.

Enter HELENA.

Hermia. God speed fair Helena! whither away? 180

Helena. Call you me fair? that fair again unsay.

Demetrius loves your fair: O happy fair!

Your eyes are lode-stars, and your tongue's sweet air

More tunable than lark to shepherd's ear,

When wheat is green, when hawthorn buds appear. 185

Sickness is catching: Oh were favor so! —

Your words I catch, fair Hermia — ere I go

My ear should catch your voice, my eye your eye,

My tongue should catch your tongue's sweet melody.

Were the world mine, Demetrius being bated. 190

The rest I'd give to be to you translated.

See *The Tempest*, IV, i, 92-94. — 173. **Carthage queen.** But poor Dido's suicide and cremation occurred long after Theseus had passed away! — 174. **false Trojan.** The 'pious Eneas' deserved the epithet. See Vergil's *Æneid*, iv, 416, etc. "But Shakespeare's Hermia lived in the latter part of the 16th century and was contemporary with Nick Bottom, the weaver." *Wright*. — 175, 176. **broke . . . spoke.** *Abbott*, 343. — 182. **your fair** = your beauty? So in *As You Like It*, III, ii, 85, "Let no face be kept in mind But the fair of Rosalind." — 183. **lode-stars** = leading or guiding stars [*Wright*, *Hudson*, etc.]? So the ore that attracts iron is called *lode-stone*. A. S. *lād*, a way, a course; Fr. *lidan*, to go; O. E. *lode*, a way; *lode-star*, lit. way-star, the star that shows the way, or that leads. *Skeat*. — 186. **favor** = features, personal appearance? See our *Jul. Cæs.*, I, ii, 87; *Macbeth*, I, v, 70. — 187. **your words.** Here we adopt the text of the quartos and 1st folio; and we interpret as follows: "Sickness is contagious, Oh that beauty, too, were so! — I already catch your words, fair Hermia — Oh that, ere I go, my ear might catch your voice (and so reproduce it, the speaking voice); my eye the beauty of yours; my tongue your tongue's sweet music (the singing voice)!" Deighton would like to read, "My fair should catch your fair"; i.e. "the personal beauty you have ascribed to me should catch your personal beauty . . . fair being the general term including the particulars 'eye' and 'tongue.'" Most commentators, however, follow Hanmer in changing 'your words' to 'yours would.' Hudson follows Lettsom, who makes line 188 read, "My hair should catch your hair, my eye your eye." — 190. **bated** = excepted? See *Hamlet*, V, ii, 23; our ed. of *Tempest*, II, i, 97. — 191. **translated** = transformed? See III, i, 108. Lat. *trans*, across;

O, teach me how you look, and with what art
You sway the motion of Demetrius' heart.

Hermia. I frown upon him, yet he loves me still.

Helena. O that your frowns would teach my smiles such
skill! 195

Hermia. I give him curses, yet he gives me love.

Helena. O that my prayers could such affection move!

Hermia. The more I hate, the more he follows me.

Helena. The more I love, the more he hateth me.

Hermia. His folly, Helena, is none of mine. 200

Helena. None: but your beauty! would that fault were
mine!

Hermia. Take comfort: he no more shall see my
face;

Lysander and myself will fly this place.

Before the time I did Lysander see,

Seem'd Athens as a paradise to me: 205

O, then, what graces in my love do dwell,

That he hath turn'd a heaven unto a hell!

Lysander. Helen, to you our minds we will unfold:

To-morrow night, when Phœbe doth behold

Her silver visage in the watery glass, 210

Decking with liquid pearl the bladed grass,

A time that lovers' flights doth still conceal,

Through Athens' gates have we devis'd to steal.

Hermia. And in the wood, where often you and I

Upon faint primrose beds were wont to lie 215

latum, to carry; *translatum*, to carry across, transfer, or carried across, transferred.—200. **none**. Here the 1st quarto has 'no fault' in place of *none*. After carefully weighing the arguments, Furness prefers the folio reading as we have given it.—206. **what graces**, etc. "How powerful must be the graces of my beloved one, seeing that they have made Athens a place of torture to me!" *Deighton*.—209. **Phœbe**. The moon was variously called Luna, Artemis, Diana, Selene, Phœbe, etc. Gr. *φᾱός*, *phaos*, *φᾱς*, *phōs*, light; the sun-god, Apollo, was called *Φοῖβος*, *Phoibos*, *Phœbus*, the shining one; and his sister, the moon-goddess, was *Φοῖβη*, *Phoibe*, *Phœbe*.—She was sometimes said to be one of the daughters of Uranus (Heaven) and Gaia (Earth).—**when Phœbe doth behold**, etc. i.e. at the hour when she is accustomed to behold; V, i, 37, at midnight, as in line 223. By a little stretch of imagination, not the crescent nor the waning, but the *full* moon, 'riding near her highest noon,' is supposed to see her visage in the mirror of ocean or lake about midnight, 'a time that doth always conceal lovers' flights.' Is it true, as Wright says, that 'there is a discrepancy here in point of time'?—212. **still**=ever? Very often so in the old writers. *Abbott*, 69. See our *Mer. of Ven.*, I, i, 17.—215. **faint**=faint in color [Furness]? in smell? Those who rest are faint

Emptying our bosoms of their counsel sweet,
 There my Lysander and myself shall meet;
 And thence from Athens turn away our eyes,
 To seek new friends and stranger companies.
 Farewell, sweet playfellow: pray thou for us; 220
 And good luck grant thee thy Demetrius! —
 Keep word, Lysander: we must starve our sight
 From lovers' food till morrow deep midnight.

Lysander. I will, my Hermia. — [Exit Hermia.

Helena, adieu:

As you on him, Demetrius dote on you! [Exit.

Helena. How happy some o'er other some can be! 226

Through Athens I am thought as fair as she.
 But what of that? Demetrius thinks not so;
 He will not know what all but he do know:
 And as he errs, doting on Hermia's eyes, 230
 So I, admiring of his qualities.

Things base and vile, holding no quantity,
 Love can transpose to form and dignity.
 Love looks not with the eyes, but with the mind;
 And therefore is wing'd Cupid painted blind: 235
 Nor hath Love's mind of any judgment taste;
 Wings and no eyes figure unheedy haste:
 And therefore is Love said to be a child,
 Because in choice he is so oft beguil'd.

As waggish boys in game themselves forswear, 240
 So the boy Love is perjur'd everywhere:
 For ere Demetrius look'd on Hermia's eyne,
 He hail'd down oaths that he was only mine;
 And when this hail some heat from Hermia felt,

and weary [Delius, Wright]? — 216. For 'sweet' [Theobald's conjecture] which seems necessary to make the rhyme, the quartos and folios have 'sweld' or 'swell'd.' — *Psalms*, lv, 14. — 223. **midnight.** Inconsistent with lines 209, 210. See lines 2, 3. — 225. **dote.** *Abbott*, 365. — 226. **other some.** *Acts*, xvii, 18. — 232. **quantity** = proportion to the estimate formed of them [Wright]? bulk, amount? See on 'holds quantity,' in our *Hamlet*, III, ii, 150. — Base *κα*, who, what; Ionic Gr. *κόσος*, *kosos*, Attic Gr. *πόσος*, *posos*, how much; Lat. *quantus*, how much; *quantitas*, quantity. — 235. **Cupid painted blind.** Said to be a modern, not a classical, idea. In the English translation (not in the original French) of *Roman de la Rose*, ascribed to Chaucer, is 'the god of love, blind as a stone.' — 237. **unheedy.** *Abbott*, 450. — 239. **he is so oft.** So 1st quarto; *he is oft*, 2d quarto; *his is often*, 1st folio; *he often is*, later folios. Choose! — 240. **game** = sport [Singer]? sport or jest [Wright]? — 242. **eyne.** The old. plu. was *eyen*, like *ox-en*, (*sho-en*), *shoon*, etc. See especially our *As*

So he dissolv'd, and showers of oaths did melt. 245
 I will go tell him of fair Hermia's flight;
 Then to the wood will he to-morrow night
 Pursue her; and for this intelligence
 If I have thanks, it is a dear expense:
 But herein mean I to enrich my pain, 250
 To have his sight thither and back again. [*Exit.*]

SCENE II. *Athens. Quince's House.*

*Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and
 STARVELING.*

Quince. Is all our company here?

Bottom. You were best to call them generally, man by man, according to the scrip.

Quince. Here is the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and the duchess, on his wedding day at night. 6

Bottom. First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point.

Quince. Marry, our play is, The most lamentable Comedy, and most cruel Death of Pyramus and Thisby. 10

You Like It, IV, iii, 50. — 245. so = then [*Abbott*, 66]? accordingly (Gr. οὕτω δῆ, houto de) [*Moberly*]? — 249. a dear expense. "She makes a most painful sacrifice of her feelings; his thanks, even if obtained, are dearly bought." *Staunton*. 'An expenditure which I think he will reckon too dear.' *Moberly*. — 251. his sight = sight of him?

"I am convinced," says Coleridge, "that Shakespeare availed himself of the title of this play in his own mind, and worked upon it as a dream throughout, but especially, and perhaps unpleasingly, in this broad determination of ungrateful treachery in Helena, so undisguisedly avowed to herself, and this, too, after the witty, cool philosophizing that precedes."

SCENE II. Note the "connection between the name of Bottom and his trade, a ball of thread wound upon any cylindrical body being called a 'bottom of thread.'" *Halliwell*. So in *Tam. of Shrew*, IV, iii, 132. — 2. you were best. *Abbott*, 230. — 3. scrip. Lat. *scriptum*, written; a writing; the 'scroll' of next line. — See our *As You Like It*, III, ii, 151. — 8. grow to a point = come to the point [*Wright*]? go on regularly to the point [*Moberly*]? come to a conclusion [*Halliwell*]? come to an exact arrangement [*John Hunter*]? that is, and so to business [*Staunton*]? "The speech as it stands is good colloquial Bottom-ese." *White*. — 9. Marry = by Mary! or Mary help me! — lamentable Comedy, etc. Like *Polonius's* 'tragical-comical,' *Hamlet*, II, ii, 388. — 10. Pyramus and Thisbe. These Babylonian lovers' story is told in *Ovid* (*Metam.*, iv, 55-166). They

Bottom. A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

Quince. Answer as I call you. Nick Bottom, the weaver.

Bottom. Ready. Name what part I am for, and proceed.

Quince. You, Nick Bottom, are set down for Pyramus. 16

Bottom. What is Pyramus? a lover, or a tyrant?

Quince. A lover, that kills himself most gallantly for love.

Bottom. That will ask some tears in the true performing of it: if I do it, let the audience look to their eyes; I will move storms, I will condole in some measure. To the rest. — Yet my chief humor is for a tyrant: I could play Ercles rarely, or a part to tear a cat in, to make all split. 23

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus' car
Shall shine from far,
And make and mar
The foolish Fates.

30

This was lofty! Now name the rest of the players. — This is Ercles' vein, a tyrant's vein; a lover is more condoling.

Quince. Francis Flute, the bellows-mender.

Flute. Here, Peter Quince.

35

Quince. Flute, you must take Thisby on you.

made love through a chink in a partition wall, and appointed the tomb of Ninus for a trysting place. Thisbe, arriving first, was frightened away by a lion; and Pyramus, finding her robe made bloody by the lion's jaws, and supposing her slain, slew himself under a mulberry tree, the fruit of which thenceforth was red as blood. Thisbe, finding his corpse, committed suicide. See *Class. Dict.* — 21. **condole** = express grief? lament sympathetically. *Lat. con.* with; *dolère*, to grieve. Bottom likes the sound of the word. — 23. **Ercles**. Bottom's word for *Hercules*. "Hercules was one of the ranters and roarers of the old moral-plays." *Hudson*. "The twelve labors of Hercules have I terribly thundered on the stage." *Green's Groats Worth of Wit*, 1592. — 23. **tear a cat**. As Hercules acted the Samson! — **make all split**. See in *Hamlet*, III, ii, 7–11. — "Oh, it offends me to the soul to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to *split the ears* of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise." — 34: **bellows**. Domestic, or organ, or both? The name Flute savors of

Flute. What is Thisby? a wandering knight?

Quince. It is the lady that Pyramus must love.

Flute. Nay, faith, let not me play a woman; I have a beard coming. 40

Quince. That's all one: you shall play it in a mask, and you may speak as small as you will.

Bottom. An I may hide my face, let me play Thisby too. I'll speak in a monstrous little voice. 'Thisne, Thisne,—Ah Pyramus, my lover dear! thy Thisby dear, and lady dear!' 46

Quince. No, no; you must play Pyramus: and, Flute, you Thisby.

Bottom. Well, proceed.

Quince. Robin Starveling, the tailor. 50

Starveling. Here, Peter Quince.

Quince. Robin Starveling, you must play Thisby's mother.—Tom Snout, the tinker.

Snout. Here, Peter Quince. 54

Quince. You, Pyramus' father: myself, Thisby's father.—Snug, the joiner; you, the lion's part: and, I hope, here is a play fitted.

Snug. Have you the lion's part written? pray you, if it be, give it me, for I am slow of study.

Quince. You may do it extempore, for it is nothing but roaring. 61

Bottom. Let me play the lion too: I will roar, that I will do any man's heart good to hear me; I will roar, that I will make the duke say, 'Let him roar again, let him roar again.'

Quince. An you should do it too terribly, you would

organs.—39. **play a woman**, etc. See our *As You Like It*, *Epilogue*, line 15.—41. **mask**, etc. "If they had not a young man who could perform the part with a face that might pass for feminine, the character was acted in a mask, which was at that time part of a lady's dress, and so much in use that it did not give any unusual appearance to the scene; and he that could modulate his voice to a female tone might play the woman very successfully." *Singer*.—43. **An I** = if I? *Abbott*, 101.—44. **Thisne**. Wright thinks this word is not Bottom's softened form of 'Thisby,' but provincial or 'Bottom-ese' for 'thissen,' meaning *in this manner*. 'Thissens' is so used in Norfolk. Furness is convinced that Wright is right. But it seems hardly worth while to change the old text.—52. **Thisbe's mother**. She and Thisbe's father, as also the father of Pyramus, are not introduced in the interlude; but Wall and Moonshine are.—60. **extempore** (*ex-tem-po-re*). Lat. *ex*, out of; *tempore*; *ex tem-*

fright the duchess and the ladies, that they would shriek;
and that were enough to hang us all. 67

All. That would hang us, every mother's son.

Bottom. I grant you, friends, if that you should fright
the ladies out of their wits, they would have no more dis-
cretion but to hang us: but I will aggravate my voice so
that I will roar you as gently as any sucking dove; I will
roar you an 'twere any nightingale. 73

Quince. You can play no part but Pyramus; for Pyra-
mus is a sweet-fac'd man; a proper man, as one shall see in
a summer's day; a most lovely gentleman-like man: there-
fore you must needs play Pyramus.

Bottom. Well, I will undertake it. What beard were I
best to play it in?

Quince. Why, what you will. 80

Bottom. I will discharge it in either your straw-color
beard, your orange-tawny beard, your purple-in-grain beard,
or your French-crown-color beard; your perfect yellow. 83

Quince. Some of your French crowns have no hair at all,
and then you will play barefaced. — But, masters, here are
your parts: and I am to entreat you, request you, and de-
sire you, to con them by to-morrow night; and meet me in
the palace wood, a mile without the town, by moonlight.
There will we rehearse, for if we meet in the city, we shall
be dogged with company, and our devices known. In the
mean time, I will draw a bill of properties, such as our play
wants. I pray you, fail me not. 92

pore, without time for preparation. — 71. **aggravate.** Bottom means, perhaps, modulate. — Lat. *ad*, to, *gravis*, heavy; *aggravāre*, to render heavier, make more violent or more severe. — 72. **sucking dove.** More 'Bottom-ese'! Bailey would improve the text by changing *dove* to *doe*! whereupon Furness asks, "Had Bailey no judicious friend?" — 72, 73. **an 'twere** = as if it were [Steevens, Wright]? "*An 'twere* was wrongly said by Horne Tooke to be put for 'as if it were.' . . . Some ellipsis is probably to be understood. 'I will roar you, *and* if it were a nightingale' (I would still roar better)." Abbott, 104. See line 43. — 75. **proper** = handsome? *Hebrews*, xi, 23. — 81. **discharge** = act, perform? — 82. **orange-tawny** = reddish yellow [Wright]? dusky yellow? — Bret. *tann*, an oak; Fr. *tan*, oak bark; *tanni*, tanned, tawny. — **purple-in-grain.** Late Lat. *grana*, kermes dye. The *coccus* insect, dried, looks like a seed or grain. From it rich red dyes are obtained. See G. P. Marsh's *Lectures on the English Language*, pp. 65-74, partly quoted in *Furness*, III, i, 115. — 83. **French-crown-color** = the yellow of gold coin? — 84. **French crowns.** Heads bald by reason of 'the French disease.' *Hudson*. — 87. **con** = learn by heart? — A. S. *cunniān*, to try; *cunnan*, to know, to study. — *As You Like It*, III, ii, 256. — 91. **properties** = stage

Bottom. We will meet; and there we may rehearse most obscenely and courageously. Take pains; be perfect: adieu.

Quince. At the duke's oak we meet.

Bottom. Enough; hold, or cut bowstrings. [Exeunt.]

furnishings?—94. **obscenely.** Probably for *obscurely*. *Halliwell.* 'Obscurely' for privately?—"If Bottom, like Mrs. Malaprop, 'reprehends anything in this world,' it is the use of his oracular tongue, and a nice derangement of epitaphs." *Rolfe.*—97. **hold, or cut bowstrings** = keep your appointment, or (figuratively, as if you were archers) give up the shooting? "The sense of the person using them (i.e. the words 'hold, or cut bow-strings') being, that he would 'hold' or keep promise, or they might 'cut his bow-strings,' demolish him for an archer" [Capell, Hudson, Wright, etc.]? "My (archery) challenge shall be made good, or you may cut my bow-strings and disgrace me" [Moberly]?

ACT II.

SCENE I. A Wood near Athens.

*Enter, from opposite sides, a Fairy and PUCK.**Puck.* How now, spirit! whither wander you?

Fairy. Over hill, over dale,
 Thorough bush, thorough brier,
 Over park, over pale,
 Thorough flood, thorough fire,
 I do wander everywhere,
 Swifter than the moon's sphere;
 And I serve the fairy queen,
 To dew her orbs upon the green.

5

ACT II. SCENE I. Note the peculiar kind of verse used by supernatural beings in *Shakespeare*. — 3. **thorough** = through? *Abbott*, 478. See our *Mer. of Ven.*, II, vii, 42; our *Jul. Cæs.*, III, i, 137. — In lines 2, 3, 4, 5, “the sameness of rhythm,” according to Guest, “calls up in the mind the idea of ‘a multitudinous succession.’” Coleridge is quoted as saying that “the measure had been invented and employed by Shakespeare for the sake of its appropriateness to the rapid and airy motion of the Fairy by whom the passage is delivered.” Elsewhere he speaks of ‘the delightful effect on the ear’ caused by ‘the sweet transition’ from the metre of the fairy’s first four lines to that of the next two. — 7. **moon’s**. A desperate effort is put forth by the prosodists to make four accents in this line. Some make *moon’s* into two syllables [moó-oon’s, or moón-es, or moón-y, or moón his], or would prolong the sound of *moon’s* or make a long pause after *moon*, or *moon’s*. But prolongation and pauses are out of place here. What we want is light rapid movement, whether four accents or three; and we suggest that *sphere* (which is really useless, except to make the rhyme) be touched very lightly, the emphasis falling on *moon*, where it properly belongs, making the line a trimeter (or one of three accents); thus:

— — — — —
 Swift-er | thán the | moón’s sphere.

See on line 246. **Sphere** may here mean, as Furnivall supposes, the innermost of the concentric hollow revolving crystalline spheres, in which the heavenly bodies, according to the Ptolemaic or Alphonsine system of

The cowslips tall her pensioners be; 10
 In their gold coats spots you see;
 Those be rubies, fairy favors,
 In those freckles live their savors:

I must go seek some dewdrops here
 And hang a pearl in every cowslip's ear. 15
 Farewell, thou lob of spirits; I'll be gone:
 Our queen and all her elves come here anon.

Puck. The king doth keep his revels here to-night:
 Take heed the queen come not within his sight;
 For Oberon is passing fell and wrath, 20
 Because that she as her attendant hath
 A lovely boy, stolen from an Indian king;
 She never had so sweet a changeling;
 And jealous Oberon would have the child
 Knight of his train, to trace the forests wild; 25
 But she perforce withholds the loved boy,
 Crowns him with flowers and makes him all her joy:
 And now they never meet in grove or green,
 By fountain clear, or spangled starlight sheen,
 But they do square, that all their elves for fear 30
 Creep into acorn-cups and hide them there.

astronomy, were supposed to be fastened. (See our ed. of Milton's *Hymn on the Nativity*, stanza xiii.) But the moon's was the slowest of these. 'Starry sphere' would have better conveyed the idea of swiftness. May not the 'moon's sphere,' then, be the moon itself, just as 'orb' appears to be put for star or planet in *Mer. of Ven.*, V, i, 60?—Wright defines 'sphere' as 'orbit'!—9. **orbs** = circles? fairy rings? See our *Tempest*, V, i, 36.—10. **cowslips**. See our ed. of *Lycidas*, 147.—**pensioners**. Queen Elizabeth's band of 'Gentlemen Pensioners' "were some of the handsomest and tallest young men, of the best families and fortune, that could be found." *F. Warton*. They were dressed in red and gold.—*Lat. pensio*, payment. The pensioners of Henry VIII were paid each £50 a year.—15. **pearl**. See our *Tempest*, I, ii, 155.—16. **lob** = lubber? Welch *llob*, a dolt, blockhead; Du. *lobbes*, a booby; Welsh *lleiper*, flabby; Teutonic base LAP, Scand. base LUP, to droop; to 'lob down' is to droop. The orig. sense is . . . (from the notion of hanging loosely down), being slack. *Skeat*. *Henry V*, IV, ii, 47; Milton's *L'Allegro*, 111.—20. **passing** = surpassingly?—**fell**. A. S. *fel*, fierce.—**wrath** = wrathful. See *wroth* in our *Mer. of Ven.*, II, ix, 77.—23. **changeling**. Trisyl.? *Abbott*, 487. A changeling was a child taken or left in exchange by a fairy.—25. **trace** = to track; walk through? "There is an intimation here of hunting, or tracing the tracks of game." *Furness*. Milton's *Comus*, 423. *Lat. trahere*, Fr. *traire*, to draw; *trait*, a trace; *tracer*, to draw, trace.—29. **sheen** = shining, bright [Johnson]? brightness [Wright]? Milton thrice makes it a substantive (in *Comus*, 893, 1003, *Hymn on Nativity*, stanza 13).—30. **square** = quarrel? Does not the

Fairy. Either I mistake your shape and making quite,
 Or else you are that shrewd and knavish sprite
 Call'd Robin Goodfellow. Are not you he
 That frights the maidens of the villagery; 35
 Skim milk, and sometimes labor in the quern,
 And bootless make the breathless housewife churn;
 And sometime make the drink to bear no barm;
 Mislead night wanderers, laughing at their harm?
 Those that Hobgoblin call you, and sweet Puck, 40
 You do their work, and they shall have good luck:
 Are not you he?

Puck. Thou speak'st aright;
 I am that merry wanderer of the night.
 I jest to Oberon, and make him smile
 When I a fat and bean-fed horse beguile, 45
 Neighing in likeness of a silly foal:
 And sometime lurk I in a gossip's bowl,
 In very likeness of a roasted crab,
 And when she drinks, against her lips I bob

idea of quarrelling in 'square' originate from the attitude of combatants, the posture of pugilists? See *Web. Int. Dict.* — Lat. *quatuor*, four; Lat. *quadrare*, to make four-cornered, to square; *quadra*, a square; Low Lat. *ex quadrare* (*ex* being intensive). Ital. *squadrare*, to square. Cotgrave, 1660, defines *se quarrier*, 'to strout, or square it, look big on't, come his armes a kemboll braggadochio-like.' — 32. **Either.** Monosyl.? *Abbott*, 466; I, i, 69. — 33. **shrewd.** A. S. *screāwa*, the biter. *Skeat.* See our *Hamlet*, I, iv, 1. — 35. **villagery** = district of villages [Johnson]? villages [Rolfe]? village population, peasantry [Wright]? — 36. **skim** = do you not skim? [*Abbott*, 415]? **quern.** Root *GAR*, to grind; whence also *corn*; A. S. *cweorn*, *cwyrn*, orig. 'that which grinds,' a hand mill for grinding grain; remotely allied to churn. *Skeat.* — 37. **bootless.** See our *Macbeth*, IV, iii, 37. — 38. **barm** = yeast [Steevens, Hudson]? frothy head [Rolfe]? A. S. *beorma*, leaven, yeast. The root is *BHUR*, to be unquiet, to start. *Skeat.* — "The word *barm* is used universally in Ireland," says Steevens. Halliwell tells us he saw 'fresh barm' advertised in Stratford-on-Avon in 1847. — 39. **mislead**, etc. See *Par. Lost*, ix, 364; *L'Allegro*, 104. — 40. **Hobgoblin.** *Hob* is a corruption of Robin. Goblin is from Gr. *κόβαλος*, *kobalos*, an impudent rogue, a sprite; Armoric *gobilin* 'lubbar-fiend' in *L'Allegro*, 110. — **Puck.** Irish *puca*, an elf, sprite hobgoblin; *bocan*, a spectre; Cornish *bucca*, Ger. *spuk*, a hobgoblin; *bug* in *bugbear* and in *humbug* is a weakened form of *puck*; *pug*, an imp, is a doublet of *puck*. *Skeat.* — 46. **silly.** So the early editors, except the first quarto, which has 'filly.' — 47. **gossip's.** *God*; A. S. *sib*, peace; later, kindred. So gossip = kindred through God, God-relative, sponsor in baptism; crony; idle tattler. The **bowl**, orig. christening cup, afterwards drinking cup. A. S. *bolla*, bowl; akin to *ball*, *bulge*, *willow*, *bulk*, from root meaning to *swell*. The bowl held the genial 'lamb's wool,' a liquor in which floated roasted crab apples. *Skeat, Worc.*, etc. — 48. **crab** is

And on her wither'd dewlap pour the ale. 50
 The wisest aunt, telling the saddest tale,
 Sometime for three-foot stool mistaketh me;
 Then slip I from her — down topples she,
 And 'tailor!' cries, and falls into a cough;
 And then the whole quire hold their hips and laugh, 55
 And waxen in their mirth, and neeze, and swear
 A merrier hour was never wasted there.
 But room, fairy! — Here comes Oberon!

Fairy. And here my mistress. Would that he were gone!

Enter, from one side, OBERON, with his train; from the other, TITANIA, with hers.

Oberon. Ill met by moonlight, proud Titania. 60

Titania. What, jealous Oberon! Fairy, skip hence:
 I have forsworn his bed and company.

Oberon. Tarry, rash wanton: am not I thy lord?

Titania. Then I must be thy lady: but I know 65
 When thou hast stolen away from fairy land,
 And in the shape of Corin sat all day,
 Playing on pipes of corn, and versing love

crab-apple?—50. **dewlap.** *Tempest*, III, iii, 45. So called probably because it 'laps' or 'licks' the dew. *Worc.*—51. **aunt.** 'Aunt' and 'auntie' and 'uncle,' often applied familiarly to aged people!—54. **tailor!** Meaning "I'm a tailor!" or "A tailor's posture for me!" So Moberly. Furness suggests that 'tailor' may be for 'tailer,' and may be the opposite of what boys call a 'header'!—55. **hold . . . laugh.** *L'Allegro*, 32.—56. **waxen** = increase? Abbott, 332, quotes 'waxen' as illustrating the old plu. of verbs in the 'Indicative Present.'—A. S. *weaxen*, Ger. *wachsen* (Lat. *augere*?), to increase.—**neeze.** A. S. *niesan*, *sneosan*, to sneeze. See our foot-note in *Masterpieces in Eng. Lit.*, page 24. *Job*, xli, 18.—58. **room.** To make the metre, Abbott, 484, believes *room* to be here a dissyl., as if it were *roo-oom*! Johnson makes *fairy* a trisyl., as if it were *fä-ä* (or *er')*-y. Furness well remarks, "The break in the line affords sufficient pause to fill up the metre."—60. **Titania.** Ovid often calls Diana by this name.—Pope begins a new scene here.

61. **Fairy.** So the early editions. Whether addressed to Oberon, or to the leading fairy ('gentleman-usher'), or used as a plural, as Rev. Mr. Hunter thinks, it makes perfect sense.—67. **pipes of corn.** Chaucer's *House of Fame*, iii, 134, has 'pi-pes made of green-e corn.' But Shakespeare's 'small Latin' might have shown him "*Silvestrem tenui musam meditaris avena*," you study the woodland muse (practice your rural minstrelsy) on slender oaten pipe. Vergil's *Eclogue*, i, 2. "Straws of different sizes were selected, and cut of different lengths, and then fastened in

To amorous Phillida. Why art thou here,
 Come from the farthest steep of India?
 But that, forsooth, the bouncing Amazon,
 Your buskin'd mistress and your warrior love,
 To Theseus must be wedded, and you come
 To give their bed joy and prosperity.

Oberon. How canst thou thus for shame, Titania,
 Glance at my credit with Hippolyta,
 Knowing I know thy love to Theseus?
 Didst thou not lead him through the glimmering night
 From Perigenia,
 And make him with fair Ægle break his faith,
 With Ariadne and Antiopa?

Titania. These are the forgeries of jealousy:
 And never, since the middle summer's spring,
 Met we on hill, in dale, forest or mead,
 By paved fountain or by rushy brook,
 Or in the beached margent of the sea,
 To dance our ringlets to the whistling wind,

a small frame. Such was the 'Shepherd's Pipe,' though sometimes made of reeds." *Hudson.*—**versing.** *Abbott*, 290.—69. **steep of India.** Milton has 'Indian steep,' *Comus*, 139.—71. **buskin'd.** *Du. broos*, a shoe; Flemish *brosekin*, a little shoe, a kind of half boot. Milton (*Il Penseroso*, 102) uses *buskin'd* to suggest the high-heeled shoe of tragic actors.—72. **must.** *Abbott*, 314.—75. **glance** = hint?—*Jul. Cæs.*, I, ii, 310; *As You Like It*, II, vii, 57.—78. **Perigenia.** In Plutarch Peregouna, daughter of the famous robber Sinuis, and mother by Theseus of a son Menalippus. The early editions make this line read, "From *Parigenia*, whom he ravished."—79. **Ægle.** Rowe's correction. *Ægles* in the early editions.—80. **Ariadne**, daughter of Minos. She helped Theseus through the labyrinth of Crete, but was abandoned by him.—**Antiopa.** Sometimes said to be the name of the queen of the Amazons and mother of Hippolytus. See *Class. Dict.*—81. **forgeries** = fabrications? For the root-meaning see our ed. of *Hamlet*, II, i, 20.—82. **middle summer's spring** = midsummer's beginning [Halliwell, Steevens, Wright, Moberly, Hudson]? spring preceding midsummer [Capell]? In 2 *Henry IV.*, IV, iv, 35, and in *Holinshed*, we have 'spring of day'; in *Luke*, i, 78, 'dayspring.'—84. **paved** = with pebbly bottom [Henley, Knight, Wright]? laid around the edge with stone [Johnson]? Would fairies haunt an *artificially* paved fountain?—Lat. *pavire*, to beat, strike, ram down, tread down even and hard. Milton has 'coral-paven bed,' *Comus*, 886.—85. **beached** = formed by a beach, or which serves as a beach [Wright]?—**margent.** Lat. *margo*, *margin-is*, brink, border. Milton, in whose minor poems are many traces of his reading of *Midsummer N. Dr.*, has 'By slow Meander's margent green,' *Comus*, 232.—86. **ringlets** = fairy rings, the orbs in line 9 [Wright, Rolfe]? ringlets of hair [Furness]? Surely the wind does not often whistle while and where the fairies dance in the green pastures, but often on the sea beach. Furness well observes, too, that those green grass rings, the fairy circles, are never found on the "beached margent of

But with thy brawls thou hast disturb'd our sport.
 Therefore the winds, piping to us in vain,
 As in revenge, have suck'd up from the sea
 Contagious fogs; which falling in the land 90
 Hath every petty river made so proud
 That they have overborne their continents:
 The ox hath therefore stretch'd his yoke in vain,
 The ploughman lost his sweat, and the green corn
 Hath rotted ere his youth attain'd a beard; 95
 The fold stands empty in the drowned field,
 And crows are fatted with the murrain flock;
 The nine men's morris is fill'd up with mud,
 And the quaint mazes in the wanton green,
 For lack of tread are undistinguishable: 100
 The human mortals want their winter here;
 No night is now with hymn or carol blest:

the sea, those yellow sands, where, of all places, fairies foot it featly, and toss their gossamer ringlets to the whistling and the music of the wind." — 87. **hast disturb'd.** Abbott, 347. — **brawls.** Not from *brawl*, a French dance, says Murray's *New Eng. Dict.* Worcester makes it a frequentative of *brag*. — 88. **piping.** In Milton's *L'Allegro*, 126, "rocking winds are piping loud." Matthew, xi, 17. — 91. **hath.** Abbott, 247. — **petty.** So the folios. The quartos have 'pelting.' — 92. **continent.** Lat. *con*, together; *tenēre*, to hold; *continēre*, to hold together. *Continentia* or *continnents* are *containers*, the banks that hold the river together. — 95. **his** = *its*. See note on *it* in our *Hamlet*, I, ii, 216. — **beard.**

"Shall I have nought that is fair," saith he,
 "Have nought but the bearded grain?" — *Longfellow*.

— 97. **murrain.** *Exodus*, ix, 3; our *Tempest*, III, ii, 76. — 98. **morris.** A game slightly like draughts or checkers? — Three concentric squares, with lines drawn from the angles of the outer one to those of the inner, and from the middle of each side of the outer square to that of the inner. The game is played by two persons with nine or twelve pieces each. The boys dig up the turf with their knives to represent the lines of the figure. — 99. **mazes.** Steevens says: "This alludes to a sport still followed by boys, what is now called *running the figure of eight*." Wright adds, "I have seen much more complicated figures upon village greens, and such as might strictly be called mazes or labyrinths." — **wanton** = luxuriant [Schmidt]? — **green** = grassy plain, meadow [Schmidt]? — **wanton green** = fresh green grass [Moberly]? green where sports were carried on [J. Hunter]? — A. S. *wan*, a prefix implying a negative; *teon*, *togen*, to draw; to educate. Hence *wanton*, loose, unrestrained. See our ed. of *Macbeth*, I, iv, 34. — 101. **human mortals** = mankind as distinguished from fairies [Furness]? Steevens and some others have insisted that fairies were mortal. But see line 132; also III, i, 163. Are Shakespeare's fairies unlike all others? — **want**, etc. Many are the interpretations and emendations suggested. Capell's is approved by Furness; viz., They want their accustomed winter in a country thus afflicted; to wit, a winter en-

Therefore the moon, the governess of floods,
 Pale in her anger, washes all the air,
 That rheumatic diseases do abound : 105
 And thorough this distemperature we see
 The seasons alter : hoary-headed frosts
 Fall in the fresh lap of the crimson rose,
 And on old Hiems' thin and icy crown
 An odorous chaplet of sweet summer buds 110
 Is, as in mockery, set; the spring, the summer,
 The chiding autumn, angry winter, change
 Their wonted liveries, and the mazed world,
 By their increase, now knows not which is which.
 And this same progeny of evils comes 115
 From our debate, from our dissension;
 We are their parents and original.
Oberon. Do you amend it then; it lies in you.
 Why should Titania cross her Oberon?
 I do but beg a little changeling boy, 120
 To be my henchman.

Titania. Set your heart at rest:
 The fairy land buys not the child of me.
 His mother was a votaress of my order:
 And, in the spiced Indian air, by night,
 Full often hath she gossip'd by my side, 125
 And sat with me on Neptune's yellow sands,

livened with mirth and distinguished with grateful hymns to their deities.
 — 103. **moon**, etc. *Hamlet*, I, i, 118, 119. — 104. **washes** = wets, moistens [Schmidt, Rolfe]? — 105. **rheumatic**. See, on *rheum*, our ed. of *Jul. Cæs.*, II, i, 266. Accent? *Abbott*, 492. — 106. **thorough**. Line 3. — 109. **Hiems'** = Winter's. Ovid also personifies *hiems* — Gr. *χείμα*, *cheima*, winter weather: Skt. *hima*, snow. 'Himalaya' is said to mean abode of snow. — **thin** = thin-haired? The early editions have *chinne* or *chin*; but Grant White well voices the objections to such a reading: "What was a chaplet doing on old Hyems's chin? How did it get there? and, when it got there, how did it stay?" Tyrwhitt first suggested *thin*, and this change is countenanced by *Lear*, IV, vii, 36; *Richard II.*, III, ii, 112; *Timon of Athens*, IV, iii, 143. If 'chin' were right, 'garland' would have been better than 'chaplet,' according to Furness. Is *chaplet* derived from Lat. *caput*, head? — 112. **chiding autumn** = *frugifer autumnus* (fruit-bearing autumn) [Steevens]? — In *sonnet* 97 we have 'teeming autumn.' Much discussion of this word 'chiding' and many proposed changes, among which are *chiding*, *chilling*, *churlish*, etc. — 113. **mazed**. See on *amazement* in our *Hamlet*, III, ii, 303. — 114. **increase** = products [Wright]? So in *Psalms*, lxxvii, 6. — 118. **lies in you** = is in your power? — 121. **henchman** = page? See note on *henchman* in our *Lady of the Lake*, Canto II, xxxv, 809. — 123. **votaress** = female votary? i.e. one

Marking the embarked traders on the flood,
 Which she, with pretty and with swimming gait
 Would imitate, and sail upon the land,
 To fetch me trifles, and return again, 130
 As from a voyage, rich with merchandise.
 But she, being mortal, of that boy did die ;
 And for her sake do I rear up her boy,
 And for her sake I will not part with him.

Oberon. How long within this wood intend you stay ? 135

Titania. Perchance till after Theseus' wedding day.
 If you will patiently dance in our round
 And see our moonlight revels, go with us ;
 If not, shun me, and I will spare your haunts.

Oberon. Give me that boy, and I will go with thee. 140

Titania. Not for thy fairy kingdom. — Fairies, away !
 We shall chide downright, if I longer stay.

[Exit Titania with her train.]

Oberon. Well, go thy way : thou shalt not from this grove
 Till I torment thee for this injury. —

My gentle Puck, come hither. Thou rememberest 145
 Since once I sat upon a promontory,
 And heard a mermaid on a dolphin's back
 Uttering such dulcet and harmonious breath
 That the rude sea grew civil at her song,
 And certain stars shot madly from their spheres, 150
 To hear the sea-maid's music.

under a vow? — Lat. *votum*, vow. — 127. **embarked.** Transpose this word? — 128. **swimming.** "There was a step in dancing called 'the swim.'" *Furness.* — 135. **stay** = to stay. *Abbott*, 349. — 137. **round** = circular dance [Wright]? What is now called the country dance [Halliwell]? See II, ii, 1; and on *round* in our *Macbeth*, IV, i, 130. Line 9. — 141. **fairy.** "By the advice of Dr. Farmer," says *Furness*, "Steevens 'omitted this useless adjective, as it spoils the metre.' And then, can it be believed? pronounced the following 'Fairies' as a trisyllable"? Prosody run mad! — 142. **chide.** A. S. *cidan*, to chide, brawl. — 143. **thou shalt not from.** Ellipsis as in "It shall to the barber's," *Hamlet*, II, ii, 485. — 144. **injury** = insult combined with injury [Wright]? offence, insult [Schmidt]? See 'injurious,' *1 Tim.*, i, 13. — 146. **since.** "The use of 'since' for 'when' arises from the omission of 'it is' in such phrases as 'it is long since.'" *Abbott*, 132. — 147. **mermaid.** Do mermaids belong to northern mythology as sirens to southern? — Lat. *mare*, Fr. *mer*, the sea; A. S. *mere*, a lake; A. S. *mægd*, maid; akin to Celt. *mac*, a son, root of *may*, *might*, expressive of vigor. — **dolphin's.** The dolphin was noted for beauty, swiftness, and supposed friendliness to man. E.g. see *Arion* in *Class. Dict.* — **certain** = fixed [Schmidt]? particular? sundry? some? — **spheres.** See note on line 7; also, in our *Masterpieces in Eng. Lit.*,

Puck.

I remember.

Oberon. That very time I saw, but thou couldst not,
 Flying between the cold moon and the earth,
 Cupid all arm'd : a certain aim he took
 At a fair vestal throned by the west, 155
 And loos'd his love shaft smartly from his bow,
 As it should pierce a hundred thousand hearts ;
 But I might see young Cupid's fiery shaft
 Quench'd in the chaste beams of the watery moon,
 And the imperial votaress passed on, 160
 In maiden meditation, fancy-free.
 Yet mark'd I where the bolt of Cupid fell :
 It fell upon a little western flower,
 Before milk-white, now purple with love's wound,
 And maidens call it love-in-idleness. 165

notes on stanza xiii of Milton's *Hymn on the Nativity*.—153. **cold**. Never warmed by love? I, i, 73.—154. **all arm'd**. I, i, 169, 170.—155. **vestal**. To Vesta, 'goddess of conserving forces and life-giving warmth,' were consecrated, under a vow of perpetual chastity, originally four, afterwards six, 'vestal virgins.' They were selected by the *pontifex maximus*, and served thirty years. Special honors were paid them. Their duty was to keep the 'eternal fire' burning on Vesta's altar day and night. She was worshipped in private as the goddess of hearth and home in every Roman house. Her public sanctuary stood in the Forum. Gr. *Ἑστία*, Hestia; fr. *ἕζομαι*, *hezomai*, root *ἔδ*, *hed*, to sit. See *Dict. of Antiquities*.—158. **might** = was able to? Abbott, 312.—159. **watery moon**. In *Hamlet*, I, i, 118, 119, the moon is characterized as

'the moist star

Upon whose influence Neptune's empire stands.'

—161. **fancy-free** = unenslaved by love, heart-whole? This line is declared by White to be 'the most beautiful example in literature of the beauty of alliteration.' See V, i, 145, 146.—Lines 145–165 have elicited a vast deal of comment. A hundred and fifty years ago, Warburton, afterwards Bishop of Gloucester, discovered, as he thought, in these lines 'the noblest and justest allegory ever written.' Following Rowe (1709) he makes the 'fair vestal' to be Queen Elizabeth; and, so far, all concur. He then goes on to claim that the '*mermaid*' was Mary Queen of Scots; that the '*dolphin*' was the Dauphin of France, son of Henry II; that the 'dulcet and harmonious breath' signified Mary's great abilities of genius and learning; 'the rude sea,' Scotland encircled with the ocean; the 'stars' that 'shot madly from their spheres' were 'the earls of Northumberland and Westmoreland who fell in her quarrel and the great duke of Norfolk.' Other commentators suggest additional particulars with modifications. The reader who is curious to know more of the argument will find in Furness sixteen closely packed large octavo pages given up to the discussion. Very charming the pages are. The argument is cleverly put and cleverly answered.—Lines 145 to 151 are quite generally believed to be a reminiscence of the 'princely pleasures' with which the Earl of Leicester entertained Elizabeth at Kenilworth Castle in 1575, so graphically described by Walter Scott in his great novel *Kenilworth*.—165. **love-in-idleness** = the tricolored violet,

Fetch me that flower; the herb I show'd thee once:
 The juice of it on sleeping eyelids laid
 Will make or man or woman madly dote
 Upon the next live creature that it sees.
 Fetch me this herb; and be thou here again 170
 Ere the leviathan can swim a league.

Puck. I'll put a girdle round about the earth
 In forty minutes. [Exit.

Oberon. Having once this juice,
 I'll watch Titania when she is asleep,
 And drop the liquor of it in her eyes. 175
 The next thing then she waking looks upon,
 Be it on lion, bear, or wolf, or bull,
 On meddling monkey, or on busy ape,
 She shall pursue it with the soul of love;
 And ere I take this charm off from her sight, 180
 As I can take it with another herb,
 I'll make her render up her page to me.
 But who comes here? I am invisible;
 And I will overhear their conference.

Enter DEMETRIUS, HELENA following him.

Demetrius. I love thee not, therefore pursue me not. 185
 Where is Lysander and fair Hermia?
 The one I'll slay, the other slayeth me.

called also 'pansy,' or 'heartsease,' or 'three faces in one hood.' Dr. Prior, according to Ellacombe, quoted by Furness, adds other names; as 'herb trinity,' 'fancy,' 'flamy,' 'kiss me,' 'cull me,' 'cuddle me to you,' 'jump up and kiss me,' 'pink of my John,' etc., etc. Furness adds, "I think the commonest name in this country is 'Johnny-jump-up'!" — 171. **leviathan.** Shakes. is supposed to mean the whale. *Psalms*, civ., 26. But see *Job*, xli. — Heb. *livyáthán*, an aquatic animal, dragon, serpent; so called from its twisting itself in curves; fr. Heb. *láváh*, to cleave; Arab. root *lawá'*, to bend, *lawá'*, the twisting or coiling of a serpent. *Skeat.* See our ed. of 1st 2 books of *Par. Lost*, 1, 201. — 172. **girdle round about the earth.** The expression, according to Steevens, Staunton, and Halliwell, is almost proverbial of a voyage round the world. An *Emblem* by Whitney, 1586, represents "a globe whereon rides Drake's ship, which first circumnavigated the earth; to the prow of this ship is attached a girdle which goes round the world, while the other end is held by the hand of God, issuing from the clouds." Green's *Emblem Writers*, quoted by Furness. — 179. **soul of love.** So 'soul of goodness' in King Henry's "There is some soul of goodness in things evil," *Henry V*, IV, i, 4. — 180. **off from.** So all the early ed. except 1st quarto. — 187. **slay . . . slayeth.** This reading, first suggested by Rev. Styán Thirlby in

Thou told'st me they were stolen unto this wood ;
 And here am I, and wode within this wood,
 Because I cannot meet my Hermia. 190
 Hence, get thee gone, and follow me no more.

Helena. You draw me, you hard-hearted adamant ;
 But yet you draw not iron, for my heart
 Is true as steel: leave you your power to draw,
 And I shall have no power to follow you. 195

Demetrius. Do I entice you? do I speak you fair?
 Or, rather, do I not in plainest truth
 Tell you, I do not, nor I cannot love you?

Helena. And even for that do I love you the more.
 I am your spaniel; and, Demetrius, 200
 The more you beat me, I will fawn on you:
 Use me but as your spaniel, spurn me, strike me,
 Neglect me, lose me; only give me leave,
 Unworthy as I am, to follow you.
 What worser place can I beg in your love,— 205
 And yet a place of high respect with me,—
 Than to be used as you use your dog?

Demetrius. Tempt not too much the hatred of my spirit,
 For I am sick when I do look on thee.

Helena. And I am sick when I look not on you. 210

Demetrius. You do impeach your modesty too much,
 To leave the city and commit yourself
 Into the hands of one that loves you not;
 To trust the opportunity of night
 And the ill counsel of a desert place 215
 With the rich worth of your virginity.

1729, is almost universally adopted in place of the early reading *stay . . . stayeth*. The *st* and *sl* are so near alike in the old MSS., and even in the old fonts of type, as to be nearly undistinguishable, and surely 'slay' and 'slayeth' give a far better meaning than 'stay' and 'stayeth'? Hermia does not 'stay' him, and he is 'mad' enough to *kill*! III, ii, 64.—189. **wode** = mad, raging [Hanmer, Capell, etc.]? A. S. *wód*, mad, raging; akin to Lat. *vat-es*, prophet or poet, filled with divine frenzy; hence *Woden*, applied to the highest of Scandinavian divinities. *Skeat*.—Note the paronomasia.—192. **adamant** = loadstone [Wright]? magnet [Rolfe]? hardest metal? diamond?—See note on *adamantine* in our ed. 1st 2 books *Par. Lost*, i, 48.—196. **speak you fair** = speak well of or to you? See *Mer. of Ven.*, IV, i, 266; *Rom. and Jul.*, III, i, 150.—198. **nor I cannot**. *Abbott*, 406.—200. **spaniel**. Span. *español*.—205. **worser**. Frequent in *Shakes.*; as in *Hamlet*, III, iv, 155.—211. **impeach** = bring discredit upon?—Lat. *pes*, *ped-is*, a foot; *pedica*, a fetter; Low Lat. *impedicare*, to fetter; Fr. *empêcher*, to clog an animal; or it may be derived from (or at

Helena. Your virtue is my privilege for that.
 It is not night when I do see your face,
 Therefore I think I am not in the night;
 Nor doth this wood lack worlds of company, 220
 For you in my respect are all the world:
 Then how can it be said I am alone,
 When all the world is here to look on me?

Demetrius. I'll run from thee and hide me in the brakes,
 And leave thee to the mercy of wild beasts. 225

Helena. The wildest hath not such a heart as you.
 Run when you will, the story shall be chang'd:
 Apollo flies, and Daphne holds the chase;
 The dove pursues the griffin; the mild hind
 Makes speed to catch the tiger; bootless speed, 230
 When cowardice pursues and valor flies.

Demetrius. I will not stay thy questions; let me go:
 Or, if thou follow me, do not believe
 But I shall do thee mischief in the wood.

Helena. Ay, in the temple, in the town, the field, 235
 You do me mischief. Fie, Demetrius!
 Your wrongs do set a scandal on my sex:
 We cannot fight for love, as men may do;
 We should be woo'd, and were not made to woo.

[*Exit Demetrius.*

I'll follow thee and make a heaven of hell, 240
 To die upon the hand I love so well. [*Exit.*

least influenced by) Low Lat. *impactare*, to bind fast; fr. *impingĕre*, *impactum*, to fasten, to bind; fr. Lat. *in*, on, in, and *pangĕre*, *pactum*, to fasten. *Skeat*, *Brachet*.—*Mer. of Ven.*, III, ii, 273; iii, 29.—217. **privilege** = protection? warrant (against wrong)? immunity? Lat. *privus*, single; *lex*, *leg-is*, law; *privilegium*, a law relating to a single person; a privilege.—218. **It is not night**, etc. Johnson notes the similarity of thought and expression to those of Tibullus. *Carm.*, IV, xiii, 11:

Tu nocte vel atra
 Lumen, et in solis tu mihi turba locis.

You, even in night's darkness, are my light; and you in lonely places are my abundant company. *Psalms*, cxxxix, 11.—221. **respect** = regard or estimation [Wright]? eyes, view [Rolfe]?—228. **Daphne**. Daughter of a river-god in Thessaly. Beloved by Apollo, she fled from him, and was changed into an ever-living laurel, the favorite tree of the god.—229. **griffin** = a fabulous monster, half lion and half eagle. It was named from its hooked beak. Gr. γρύψ, grups, a griffin; γρυπός, grupos, curved. See *gryphon* in our 1st 2 books of *Par. Lost*, ii, 913.—232. **stay** = wait for? stop? V, i, 248.—234. **but**=but that? *Abbott*, 122.—237. **scandal**. *Jul.*

Oberon. Fare thee well, nymph : ere he do leave this grove,
Thou shalt fly him, and he shall seek thy love. —

Enter PUCK.

Hast thou the flower there ? Welcome, wanderer.

Puck. Ay, there it is.

Oberon. I pray thee, give it me. 245

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine :
There sleeps Titania sometime of the night, 250
Lull'd in these flowers with dances and delight ;
And there the snake throws her enamel'd skin,
Weed wide enough to wrap a fairy in :

Cæs., I, ii, 72. — 242. **thee** = thou ? Our *Hamlet*, I, i, 40 ; *Abbott*, 212. — **nymph.** Our *Hamlet*, III, i, 87. — As to the flowers in lines 246-249, see our notes on the famous flower passage in *Lycidas*, 140-151. — 246. **where the wild.** *Abbott*, 480. *Malone*, *Keightly*, *Wright*, *White*, *Rolfe*, and other prosodists ease their souls by making *where* a dissyllable ; thus :

$\overset{\curvearrowright}{\text{I}} \text{ } \overline{\text{kn}} \overline{\text{ow}} \text{ } \overset{\curvearrowright}{\text{a}} \text{ } \overline{\text{ba}} \overline{\text{nk}} \text{ } \overset{\curvearrowright}{\text{whe}} \text{ } \overline{\text{ere}} \text{ } \overset{\curvearrowright}{\text{the}} \text{ } \overline{\text{wi}} \overline{\text{ld}} \text{ } \overset{\curvearrowright}{\text{th}} \overline{\text{yme}} \text{ } \overline{\text{bl}} \overline{\text{ows}} \text{ !}$

“To me,” says *Furness*, “it would be better ignominiously to adopt *Pope’s whereon*. . . . With my latest editorial breath I will denounce these dissyllables devised to supply the place of a pause.” *Furness* would “let a pause, before *where*, take the place of a syllable,” and surely this is immeasurably better than the drawing *where* : but why not cut the matter short by making the line a tetrameter (i.e. one of *four* accents) ? thus :

$\overset{\curvearrowright}{\text{I}} \text{ } \overline{\text{kn}} \overline{\text{ow}} \text{ } | \overset{\curvearrowright}{\text{a}} \text{ } \overline{\text{ba}} \overline{\text{nk}} \text{ } | \overset{\curvearrowright}{\text{whe}} \text{ } \overline{\text{re}} \text{ } \overset{\curvearrowright}{\text{the}} \text{ } \overline{\text{wi}} \overline{\text{ld}} \text{ } | \overset{\curvearrowright}{\text{th}} \overline{\text{yme}} \text{ } \overline{\text{bl}} \overline{\text{ows}} \text{ .}$

The rhythm flows harmoniously. See line 7. — 247. **grows.** ‘The image in the mind of *one* bed of oxlips and violets growing together’ ? — 248. **luscious** = sweet-scented [*Wright*] ? — *Mid. Eng.* *lusty*, pleasant, delicious ; suffix *-ous*. *Skeat*. *Furness* suggests that ‘luscious’ may be a trisyllable and the line an Alexandrine :

$\text{Quite } \overset{\curvearrowright}{\text{o}} \text{ } \overline{\text{ver}} \text{ } \overset{\curvearrowright}{\text{can}} \text{ } \overline{\text{opi}} \overline{\text{ed}} \text{ } | \text{ with } \overset{\curvearrowright}{\text{lus}} \text{ } \overline{\text{ci}} \overline{\text{ous}} \text{ } | \text{ wood } \overset{\curvearrowright}{\text{bi}} \overline{\text{ne}} \text{ .}$

Others would squeeze ‘luscious’ into a monosyllable, *lush*. *Abbott*, 470. 471. May an anapest take the place of the fourth foot ? thus :

$\text{Quite } \overset{\curvearrowright}{\text{o}} \text{ } \overline{\text{ver}} \text{ } \overset{\curvearrowright}{\text{can}} \text{ } \overline{\text{opi}} \overline{\text{ed}} \text{ } | \text{ with } \overset{\curvearrowright}{\text{lus}} \text{ } \overline{\text{ci}} \overline{\text{ous}} \text{ } \text{wood } \overset{\curvearrowright}{\text{bi}} \overline{\text{ne}} \text{ .}$

— 250. **sometime of** = sometimes during ? *Abbott*, 176. — 253. **weed** = dress ? A. S. *wæd*, garment. We still say ‘widow’s weeds.’

And with the juice of this I'll streak her eyes,
 And make her full of hateful fantasies. 255
 Take thou some of it, and seek through this grove:
 A sweet Athenian lady is in love
 With a disdainful youth: anoint his eyes;
 But do it when the next thing he espies
 May be the lady. Thou shalt know the man 260
 By the Athenian garments he hath on.
 Effect it with some care, that he may prove
 More fond on her than she upon her love:
 And look thou meet me ere the first cock crow.
Puck. Fear not, my lord, your servant shall do so.

[*Exeunt.*]

SCENE II. *Another Part of the Wood.*

Enter TITANIA *with her train.*

Titania. Come, now a roundel and a fairy song;
 Then, for the third part of a minute, hence;
 Some to kill cankers in the musk-rose buds,
 Some war with reremice for their leathern wings,
 To make my small elves coats, and some keep back 5
 The clamorous owl that nightly hoots and wonders
 At our quaint spirits. Sing me now asleep;
 Then to your offices and let me rest.

263. **fond** = doting [Wright]? loving [Schmidt]? — 'Fond' is closely akin to *vane*, weathercock. *Worcester. Hamlet*, I, v, 99.

SCENE II. 1. **roundel** = circular dance [Wright]? dance in which the parties join hands and form a ring [Staunton, Hudson]? stanza that ends as it begins, the first line coming *round* again? a kind of rhyming sonnet? — See on *round*, II, i, 137, and in our *Macbeth*, IV, i, 130. — 2. **third part of a minute**. The fairy divisions of time are proportionately small. — 3. **cankers** = cankerworms? caterpillars? — Sanskrit, *karkara*, hard; Lat. *cancer*, crab (so named from its hard shell): *cancer*, corroding tumor, so named from its 'eating' into the flesh; Eng. cankerworm, from its eating the life out of the rose. *Skeat*. — 4. **reremice** = bats? — A. S. *hror*, active, motion; *hreran*, to agitate; *hréremús*, a bat (most likely named, like provincial Eng. *flitter-mouse*, from the flapping of its wings). A. S. *mús*, mouse; *mýs*; root *MUS*. Sansk. *mush*, to steal; *mouse* is the *stealing* animal. *Skeat*. — 6. **clamorous** = wailing [Walker]? Repeatedly so in Shakes. — Lat. *clamare*, to cry out. — 7. **quaint** = fine? delicate? — See on *quaintly* in our *Hamlet*, II, i, 31, and especially our *Mer. of Ven.*, II, iv, 6. — **spirits** = spiritings [Moberly]? sports [Farmer, Warburton]? fairies [Rolfe]? — 8. **offices** = duties, em-

FAIRIES' SONG.

I.

- 1 *Fairy.* You spotted snakes with double tongue,
 Thorny hedgehogs, be not seen; 10
 Newts and blindworms, do no wrong,
 Come not near our fairy queen.

CHORUS.

- Philomel, with melody*
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby: 15
 Never harm,
 Nor spell nor charm,
 Come our lovely lady nigh;
 So, good-night, with lullaby.

II.

- 2 *Fairy.* Weaving spiders, come not here; 20
 Hence, you long-legg'd spinners, hence!
 Beetles black, approach not near:
 Worm nor snail, do no offence.
 Philomel, with melody, etc.

- 1 *Fairy.* Hence, away! now all is well: 25
 One aloof stand sentinel.

[*Exeunt Fairies. Titania sleeps.*]

ployments, functions?—9. **double** = forked?—9-24. "Eight musical settings of this song are recorded." *Furness*.—10. **hedgehogs** = urchins? porcupines? *Macbeth*, our ed., IV, i, 2.—11. **newts**. These small water lizards were supposed poisonous.—A. S. *efeta*, an eft, evet, or ewt. A. S. *ef-* for *af-*, Aryan root *ap*, river; Sansk. *ap*, water. By a transfer of *n* of the article *an*, an *ewt* became a *newt*! So a *newt* or *eft* is a 'water-animal,' or 'inhabitant of a stream.' *Skeat*. Similarly 'then once' became the 'nonce'!—See the words 'newt' and 'blind-worm' in our *Macbeth*, IV, i, 14, 16.—13. **Philomel**. Tereus cut out the tongue of his wife Procne and hid her in a wood, that he might marry her sister Philomel. He was changed into a hoopoe, Procne into a swallow, and Philomel into a nightingale. See *Class. Dict.*—14. **our sweet** in first quarto; 'your sweet' in folios.—20. **weaving spiders**. Are they all weavers?—Gr. *σπάειν*, *spaein*, to draw out; A. S. *spinnan*, to draw out (threads); *spinther*, *spither*, *spider*, successively; *-ther* is a suffix denoting the agent. *Skeat*.—25, 26. **Hence, away!** Capell (1765?) first pointed

Enter OBERON, and squeezes the flower on TITANIA's eyelids.

Oberon. What thou seest when thou dost wake,
Do it for thy true-love take;
Love and languish for his sake:
Be it ounce, or cat, or bear, 30
Pard, or boar with bristled hair,
In thy eye that shall appear
When thou wak'st, it is thy dear:
Wake when some vile thing is near. [*Exit.*

Enter LYSANDER and HERMIA.

Lysander. Fair love, you faint with wand'ring in the wood;
And to speak troth, I have forgot our way: 36
We'll rest us, Hermia, if you think it good,
And tarry for the comfort of the day.

Hermia. Be it so, Lysander: find you out a bed;
For I upon this bank will rest my head. 40

Lysander. One turf shall serve as pillow for us both;
One heart, one bed, two bosoms, and one troth.

Hermia. Nay, good Lysander; for my sake, my dear,
Lie further off yet; do not lie so near.

Lysander. O, take the sense, sweet, of my innocence! 45
Love takes the meaning in love's conference.
I mean, that my heart unto yours is knit
So that but one heart can you make of it;
Two bosoms interchanged with an oath;

out that this couplet is no part of the song. All concur. — 30. **ounce.** An animal leopard-like, but smaller. Lat. *felis uncia* [Wright, Schmidt]? Nasalized form of Persian *youz, yūz*; Fr. *once*. Skeat, Brachet. — **cat** = wild-cat? — 31. **pard** = panther? leopard? See our note in *As You Like It*, on II, vii, 150. — 35. **with** = because of? Abbott, 193. — 36. **troth.** See our *Mer. of Ven.*, I, ii, 1. — 46. **conference** = conversation? — 48. **can you.** This folio reading, attributing to Hermia alone the desire of separation, seems more significant than the 'we can' of the quartos, and the emphasis falls better? — 49. **interchanged.** The quartos have *inter-chained*, which most editors have followed. Halliwell says it is 'far more forcible and pertinent.' But White affirms that it is *weaker*, 'conveying the comparatively common-place thought that the lovers' hearts were bound together'; whereas 'interchanged' represents them 'as having been given to each other as the most solemn instruments are made, 'inter-changeably.' To which we add the following: 'bosoms interchained' is at best a *repetition* and enfeeblement of an idea already sufficiently expressed; but 'bosoms interchanged' adds a new and stronger one. Note

So then two bosoms and a single troth. 50
 Then by your side no bed room me deny;
 For lying so, *Hermia*, I do not lie.

Hermia. Lysander riddles very prettily:
 Now much beshrew my manners and my pride,
 If *Hermia* meant to say Lysander lied. 55
 But, gentle friend, for love and courtesy
 Lie further off; in human modesty,
 Such separation as may well be said
 Becomes a virtuous bachelor and a maid,
 So far be distant; and, good-night, sweet friend: 60
 Thy love ne'er alter till thy sweet life end!

Lysander. Amen, amen, to that fair prayer, say I;
 And then end life when I end loyalty!
 Here is my bed: sleep give thee all his rest! 64

Hermia. With half that wish the wisher's eyes be press'd!
[*They sleep.*]

Enter Puck.

Puck. Through the forest have I gone,
 But Athenian find I none,
 On whose eyes I might approve
 This flower's force in stirring love.
 Night and silence. — Who is here? 70
 Weeds of Athens he doth wear:
 This is he, my master said,
 Despised the Athenian maid;
 And here the maiden, sleeping sound,
 On the dank and dirty ground 75
 Pretty soul! she durst not lie

also the *result* of the 'knitting': the two hearts became *one* (line 48); but observe the result of the 'interchanging,' the two bosoms still remain *two* (line 50). See in confirmation of this interpretation our *As You Like It*, V, iv, 110; *Sonnet* cix, 4; *Love's Labor's Lost*, V, ii, 806, "Ever then my heart is in thy breast." Finally, eye hath not seen nor imagination conceived the *modus operandi* of chaining two bosoms together. — 51. **bed room**. Here White, Singer, Wright, Rolfe, Hudson, etc., use a hyphen, which perforce brings up the image of a sleeping *apartment*, a bed-room! in the woods, too! See Webster's *Int. Dict.*; *Standard Dict.* — 54. **beshrew**. See our ed. of the *Mer. of Ven.*, II, vi, 52; *New Eng. Dict.* — 61. **ne'er alter** = never alter thou? may [thy love] never alter? *Abbott*, 364, 365. — 67. **find**. So all the early eds. except quarto 1. — The change from perfect tense to the present is natural, as in *Macbeth*, V, i, 1. — 68. **approve** = prove? Our *Macbeth*, I, vi, 4. — 71. **weeds**. II, i, 253. — 72. **despised**. Ellipsis? *Abbott*, 24. — Metre? *Abbott*, 504.

Near this lack-love, this kill-courtesy.
 Churl, upon thy eyes I throw
 All the power this charm doth owe.
 When thou wak'st, let love forbid 80
 Sleep his seat on thy eyelid!
 So awake when I am gone;
 For I must now to Oberon. [Exit.

Enter DEMETRIUS and HELENA running.

Helena. Stay, though thou kill me, sweet Demetrius.

Demetrius. I charge thee, hence, and do not haunt me
 thus. 85

Helena. O, wilt thou darkling leave me? do not so.

Demetrius. Stay, on thy peril: I alone will go. [Exit.

Helena. O, I am out of breath in this fond chase!

The more my prayer, the lesser is my grace.

Happy is Hermia, wheresoe'er she lies; 90

For she hath blessed and attractive eyes.

How came her eyes so bright? Not with salt tears:

If so, my eyes are oftener wash'd than hers.

No, no, I am as ugly as a bear;

For beasts that meet me run away for fear: 95

Therefore no marvel though Demetrius

Do, as a monster, fly my presence thus.

What wicked and dissembling glass of mine

Made me compare with Hermia's sphery eyne? —

But who is here? Lysander! on the ground! 100

Dead? or asleep? I see no blood, no wound. —

Lysander, if you live, good sir, awake.

Lysander. [Awaking] And run through fire I will for thy
 sweet sake.

77. Another line that worries the critics. But if the reader will forget his prosody for a moment and read so as to bring out the sense, he will make four accents, and that is all that is essential; thus:

Near this | lack-love | this kill | courtesy.

—79. **owe** = possess? stand bound to pay? See our *Macbeth*, I, iii, 76. — 86. **darkling** = in the dark? So in *Par. Lost*, iii, 39. — 87. **alone will go** = will go alone? *Abbott*, 420, 421. — 88. **fond** = foolish? affectionately foolish? See on 'fond' in our *Mer. of Ven.*, II, ix, 26. — 89. **grace** = favor (towards me) [Johnson, Wright]? good fortune, happiness [Schmidt]? — 97. **as a monster** = as if he fled from a monster? — 99. **sphery** = starry [Moberly]? starlike [Wright]? starlike, heavenly [Rolfe]? — **eyne**. I, i,

Transparent Helena! Nature shows art,
That through thy bosom makes me see thy heart. 105
Where is Demetrius? O, how fit a word
Is that vile name to perish on my sword!

Helena. Do not say so, Lysander; say not so.
What though he love your Hermia? Lord, what though?
Yet Hermia still loves you: then be content. 110

Lysander. Content with Hermia! No; I do repent
The tedious minutes I with her have spent.
Not Hermia but Helena I love:
Who will not change a raven for a dove?

The will of man is by his reason sway'd; 115
And reason says you are the worthier maid.
Things growing are not ripe until their season:
So I, being young, till now ripe not to reason;
And touching now the point of human skill,
Reason becomes the marshal to my will, 120
And leads me to your eyes, where I o'erlook
Love's stories written in love's richest book.

Helena. Wherefore was I to this keen mockery born?
When at your hands did I deserve this scorn?
Is't not enough, is't not enough, young man, 125
That I did never, no, nor never can,
Deserve a sweet look from Demetrius' eye,
But you must flout my insufficiency?
Good troth, you do me wrong, good sooth, you do,
In such disdainful manner me to woo. 130
But fare you well: perforce I must confess
I thought you lord of more true gentleness.
O, that a lady, of one man refus'd,
Should of another therefore be abus'd!

[*Exit.*

Lysander. She sees not Hermia.—Hermia, sleep thou
there; 135

And never mayst thou come Lysander near!
For as a surfeit of the sweetest things

242. — 104. **Nature shows art.** So the quartos. The folios vary. — 113. **Helena I love.** So 1st quarto. The others have 'now' after 'Helena.' — 118. **ripe not** = ripen not [Steevens, Schmidt, Wright, Moberly]? not ripe [Rowe, Rolfe]? — 119. **point** = height, pitch? See *Henry VIII*, III, ii, 223. — 120. **marshal.** See our *Macbeth*, II, i, 42. — 121. **o'erlook** = look over, read? — 128. **flout.** See our *Macbeth*, I, ii, 49. — 129. **troth.** Line 36. See our *Mer. of Ven.*, II, i, 1. — 132. **gentleness** = the spirit of a gentleman [Percy]? chivalry? — 133, 134, 140, 142. **of** = by? *Abbott*, 170.

The deepest loathing to the stomach brings,
 Or as the heresies that men do leave
 Are hated most of those they did deceive, 140
 So thou, my surfeit and my heresy,
 Of all be hated, but the most of me!

And, all my powers, address your love and might
 To honor Helen and to be her knight! [Exit.

Hermia. [Awaking] Help me, Lysander, help me! do thy
 best 145

To pluck this crawling serpent from my breast!
 Ay me, for pity! what a dream was here!
 Lysander, look how I do quake with fear,
 Methought a serpent eat my heart away,
 And you sat smiling at his cruel prey. 150

Lysander! what! remov'd? Lysander! lord!
 What! out of hearing? gone? no sound, no word?
 Alack, where are you? speak, an if you hear;
 Speak, of all loves! I swoon almost with fear.
 No? then I will perceive you are not nigh 155
 Either death or you I'll find immediately. [Exit.

— 147. **Ay me.** See I, i, 132. — 149. **eat.** Shakes. does not use the past-tense form *ate*. — 150. **you sat.** So the quartos; the folios, 'yet sat.' — 153. **an if.** 'A strongly emphasized *if*.' *Furness*. See our *Jul. Cæs.*, I, ii, 257; *Abbott*, 105. — 154. **of all loves** = for the sake of all loves [*Abbott*, 169]? by everything that is loving [*Wright*]? = **swoon**. In the folio, 'sound.' "As the folio was set up by at least four different sets of compositors, it is irrational to expect any uniformity of spelling. Accordingly we find this word, besides its present form ['sound'], spelled 'swoon,' 'swoone,' 'swowne.'" *Furness*. He might have added 'swound,' and 'swoonded' in *Jul. Cæs.* — 156. **Either.** Monosyllabic force? II, i, 32. *Abbott*, 466.

ACT III.

SCENE I. *The Wood. Titania lying asleep.*

Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and STARVELING.

Bottom. Are we all met?

Quince. Pat, pat; and here's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hawthorn brake our tiring-house; and we will do it in action as we will do it before the duke. 5

Bottom. Peter Quince, —

Quince. What sayst thou, bully Bottom?

Bottom. There are things in this comedy of Pyramus and Thisby that will never please. First, Pyramus must draw a sword to kill himself, which the ladies cannot abide. How answer you that? 11

Snout. By'r lakin, a parlous fear.

Starveling. I believe we must leave the killing out, when all is done.

Bottom. Not a whit: I have a device to make all well.

ACT III. SCENE I. 2. **pat, pat** = fitly? exactly? quite to the purpose? — A. S. *plættan*, to strike; Swedish *plätt*, a tap, pat. "The sense is clearly due to an extraordinary confusion with Du. *pas*, fit, convenient, in time." *Skeat*. So in *Hamlet*, III, iii, 73. — 4. **tiring-house** = attiring-house [Collier]? dressing room [Wright]? Hudson prints *tiring-house*. — "The old Fr. substantive *tire* . . . means 'file' (of persons), 'series,' the phrase *a tire* meaning 'in order,' 'in succession'; . . . the word, no doubt, also meant 'dress' (as distinguished from mere 'clothing'), 'ornaments.'" H. Nicol, quoted by Skeat in his *Errata and Addenda*, p. 778. — 7. **bully**. "A term of endearment and familiarity, originally applied to either sex; sweetheart, darling. Later, to men only, implying friendly admiration; good friend, fine fellow, 'gallant.' Often prefixed as a sort of title to the name or designation of the person addressed, as in 'bully Bottom,' 'bully doctor.' Etymology obscure." Murray's *New Eng. Dict.* — 12. **lakin** = little lady, the Virgin Mary. See our *Tempest*, III, iii, 1. — **parlous** = perilous? excessive? wonderful? See our *As You Like It*, III, ii, 41. — 13, 14. **when all is done** = after all? — 18. **more better**.

Write me a prologue; and let the prologue seem to say, we will do no harm with our swords, and that Pyramus is not killed indeed; and, for the more better assurance, tell them that I Pyramus, am not Pyramus, but Bottom the weaver: this will put them out of fear. 20

Quince. Well, we will have such a prologue; and it shall be written in eight and six.

Bottom. No, make it two more; let it be written in eight and eight.

Snout. Will not the ladies be afeard of the lion? 25

Starveling. I fear it, I promise you.

Bottom. Masters, you ought to consider with yourselves: to bring in — God shield us! — a lion among ladies is a most dreadful thing; for there is not a more fearful wild fowl than your lion living; and we ought to look to't. 30

Snout. Therefore another prologue must tell he is not a lion.

Bottom. Nay, you must name his name, and half his face must be seen through the lion's neck: and he himself must speak through, saying thus, or to the same defect, — '*Ladies,*' — or '*Fair ladies,* — *I would wish you,*' — or '*I would request you,*' — or '*I would entreat you,* — *not to fear, not to tremble: my life for yours.* If you think I come hither as a lion, it were pity of my life: no, I am no such thing; I am a man as other men are'; and there indeed let him name his name, and tell them plainly he is Snug the joiner. 41

See our *Tempest*, I, ii, 19, 438; our *Mer. of Ven.*, IV, i, 242; *Abbott*, 11. — 22. **eight and six** = 8 lines plus 6; or 14 lines [Capell]? alternate verses of 8 and 6 syllables [Malone, Wright, Hudson, Rolfe, etc.]? "There appears to have been no such prologue." *Furness*. — 25. **afeard**. A. S. *afæard*, frightened; fr. *a* (a prefix denoting a state?) and *faeran*, to frighten. *Macbeth*, I, vii, 39. — 26. **promise**. Lat. *pro-*, forth; *mittère*, to send; *promittère*, to send forth (as a declaration). — 28. **lion among ladies**, etc. "At the christening of the eldest son of James I (James VI of Scotland, in 1594) . . . a chariot should have been drawn in by a lion; but because his presence might have brought some fear . . . or the lights and torches might have commoved his tameness, it was thought meet that the Moor should supply that room." *Somers Tracts*. — 30. **your lion** = *leo iste* (without contempt) = that lion of yours. Spoken familiarly. *Hamlet*, IV, iii, 21. — 39. **pity of my life** = all over with my life? *As You Like It*, I, ii, 48; V, iv, 53; *Abbott*, 174. — 41. **tell them plainly he is Snug**, etc. A similar incident is recorded as having taken place at Kenilworth in 1575, to the great amusement of Elizabeth. Scott utilizes it in his description: "Lambourne, not knowing his part, tore off his vizard, and swore he was none of Arion or Orion either, but honest Mike Lam-

Quince. Well, it shall be so. But there is two hard things; that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

Snout. Doth the moon shine that night we play our play? 45

Bottom. A calendar, a calendar! look in the almanac: find out moonshine, find out moonshine.

Quince. Yes, it doth shine that night.

Bottom. Why, then may you leave a casement of the great chamber window, where we play, open, and the moon may shine in at the casement. 51

Quince. Ay; or else one must come in with a bush of thorns and a lanthorn, and say he comes to disfigure, or to present, the person of Moonshine. Then, there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby, says the story, did talk through the chink of a wall.

Snout. You can never bring in a wall. What say you, Bottom? 59

Bottom. Some man or other must present Wall: and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; or let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

Quince. If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin: When you have spoken your speech, enter into that brake; and so everyone according to his cue.

Enter PUCK behind.

Puck. What hempen homespuns have we swaggering here, So near the cradle of the fairy queen?

bourne," etc.—42. **there is two.** *Abbott*, 335.—48. **it doth shine.** See the first ten lines of the play. Let Quince, not Shakespeare, blunder! All the better for that?—52. **a bush of thorns**, etc. They fancied 'the man in the moon' was he who gathered sticks on Saturday (*Numbers*, xv, 32, 33), the bush being the bundle of sticks. See our ed. of *The Tempest*, II, ii, 126.—53. **lanthorn.** Gr. λάμπειν, lampein, to shine; λαμπτήρ, lampter, a light: Lat. *lanterna*, a lantern. Sometimes spelled *lanthorn* by a singular popular etymology, which took account of the *horn* sometimes used for the sides of a lantern. *Skeat.*—54. **present** = represent; act the rôle of?—Milton's *Il Penseroso*, 99.—62. **or let.** The editors feel it incumbent on them to correct this blunder of Bottom and print 'and let.'—67. **cue** = hint or prompt-word [*Hudson*]? Lat. *coda*, *cauda*,

What, a play toward ! I'll be an auditor ; 70
 An actor too, perhaps, if I see cause.

Quince. Speak, Pyramus. — Thisby, stand forth.

Bottom. Thisby, the flowers of odious savors sweet, —

Quince. Odors, odors.

Bottom. — odors savors sweet : 75

So hath thy breath, my dearest Thisby dear.

But hark, a voice ! stay thou but here awhile,

And by and by I will to thee appear. [*Exit.*

Puck. A stranger Pyramus than e'er play'd here ! [*Exit.*

This. Must I speak now ? 80

Quince. Ay, marry, must you ; for you must understand
 he goes but to see a noise that he heard, and is to come again.

This. Most radiant Pyramus, most lily white of hue,

Of color like the red rose on triumphant brier,

Most brisky juvenal, and eke most lovely Jew, 85

As true as truest horse, that yet would never tire,

I'll meet thee, Pyramus, at Ninny's tomb.

Quince. 'Ninus' tomb,' man : why, you must not speak
 that yet ; that you answer to Pyramus : you speak all your
 part at once, cues and all. — Pyramus, enter : your cue is past ;
 it is, 'never tire.' 91

This. O, — As true as truest horse, that yet would never
 tire.

Enter PUCK, and BOTTOM with an ass's head.

Bottom. If I were fair, Thisby, I were only thine. —

Quince. O monstrous ! O strange ! we are haunted.
 Pray, masters ! fly, masters ! Help ! 95

[*Exeunt Quince, Snug, Flute, Snout, and Starveling.*

Fr. *queue*, a tail. See our ed. of *Hamlet*, II, ii, 545. Murray in his *New Eng. Dict.* questions this derivation of *cue*. — 70. **toward** = approaching ? See our *Hamlet*, I, i, 77 ; *As You Like It*, V, iv, 35. — 73-79. **odious savors**, etc., etc. Comically twisted ; but not half so funny as the grave attempts of the German and some other critics to straighten it all. Shade of Dogberry ! — odious = odorous ? *Much Ado*, III, v, 15. — 79. **a stranger Pyramus**, etc. Puck anticipates the reappearance of Pyramus with an ass-head ? — 85. **juvenal** = youth ? Sansk. *yuvan*, young, *dyûna*, sportive ; fr. root *div* or *dyu*, to play, sport ; Lat. *juvenis*, a young person ; *juvenalis* or *juvenilis*, youthful. *White and Riddle*. — **eke** = also. A. S. *ecan*, to augment ; *eac*, and. The word was obsolescent, "and is used by Shakespeare only in burlesque passages." *Halliwel*. — 88. **Ninus**. He was husband of Semiramis and the reputed founder of Nineveh, about 2182 B.C. His widow is said to have built his tomb of incredible size. See *Class Dict.* — 92. **ass's head**. Douce (1807) suggested that Shakespeare

Puck. I'll follow you—I'll lead you—about—around,
Through bog, through bush, through brake, through brier:
Sometime a horse I'll be, sometime a hound,

A hog, a headless bear, sometime a fire;
And neigh, and bark, and grunt, and roar, and burn, 100
Like horse, hound, hog, bear, fire at every turn. [*Exit.*

Bottom. Why do they run away? this is a knavery of them
to make me afeard.

Enter SNOUT.

Snout. O Bottom, thou art changed! what do I see on
thee? 105

Bottom. What do you see? you see an ass-head of your
own, do you? [*Exit* Snout.

Reënter QUINCE.

Quince. Bless thee, Bottom! bless thee! thou art trans-
lated. [*Exit.*

Bottom. I see their knavery; this is to make an ass of me;
to fright me, if they could. But I will not stir from this
place, do what they can. I will walk up and down here,
and I will sing, that they shall hear I am not afraid.

[*Sings.*

got this idea from Scot's *Discoverie of Witchcraft* (1584), where there is a recipe for the manufacture of a magic oil. With it "anoint the heads of the standers by, and they shall seem to have horses' or asses' heads." The possibility of such transformation was quite generally believed in.—97. **I'll lead you—about—around.** We adopt Furness' suggestion in place of the folio's 'Ile leade you about a Round.' 'Round' is a circular dance? II, i, 137; ii, 1: hardly appropriate here?—98–101. Various sources of the idea of such transformations are pointed out. See those of Proteus described in Virgil's *Georgics*, iv, 406–410. "Divers forms and features of wild beasts will be put on to mock you. He will change suddenly to a bristly boar, and a grim black tiger, a scaly dragon, and a lioness with tawny mane; or he will send forth the sharp crackling of flame, . . . or will trickle away into unsubstantial water and be gone."—99. **fire** = Jack o' lantern, Will-o'-the-wisp, *ignis fatuus* (fool's fire), or 'Friar's lantern,' as Milton calls it.—100, 101. Note in these lines how the acts and agents correspond, each to each. See our *Hamlet*, III, i, 151.—106. **you see an ass-head of your own.** 'A piece of familiar banter of the time,' 'a trite vulgarism'? Bottom of course is all unconscious of his own looks.—108. **translated** = transformed? I, i, 191.—Is there not here an ironical suggestion, by way of joke, that Bottom is glorified as Enoch was, transformed to something celestial? See *Hebrews*, xi, 5.—113. **that they shall hear.** *Abbott*, 348.—114. **ousel cock** = male blackbird [*Wright*] ? A species of European thrush. A. S. *osle*; not akin

*The ousel cock so black of hue,
 With orange-tawny bill,* 115
*The throstle with his note so true,
 The wren with little quill, —*

Titania. [Awaking] What angel wakes me from my flowery bed?

Bottom. [Sings]

*The finch, the sparrow, and the lark,
 The plain-song cuckoo gray,* 120
*Whose note full many a man doth mark,
 And dares not answer nay; —*

for, indeed, who would set his wit to so foolish a bird? who would give a bird the lie, though he cry 'cuckoo' never so?

Titania. I pray thee, gentle mortal, sing again:

Mine ear is much enamour'd of thy note;
 So is mine eye enthralled to thy shape;
 And thy fair virtue's force perforce doth move me
 On the first view to say, to swear, I love thee. 130

Bottom. Methinks, mistress, you should have little reason for that: and yet, to say the truth, reason and love keep little company together now-a-days; the more the pity that some honest neighbors will not make them friends. Nay, I can glee upon occasion. 136

Titania. Thou art as wise as thou art beautiful.

to Fr. *oiseau*. — 115. **orange-tawny**. See on I, ii, 82. — 116. **throstle** = thrush? See our ed. of *Mer. of Ven.*, I, ii, 52. — 117. **wren**. *Macbeth*, IV, ii, 9. — **quill** = musical pipe? — Ger. *kegel*, a pin; Fr. *quille*, a skittle. *Lycidas*, 188. — 120. **plain-song** = of monotonous note, single melody [Wright]? plaintive song? — Gr. *πλήσσειν*, plessein, to strike: fr. base PLAK, to strike; Lat. *plangere* (nasalized form), to beat the breast as a sign of grief; *planctus*, lamentation; Fr. *se plaindere*, to mourn; *plainte*, complaint. *Skeat*, *Brachet*, etc. "The cuckoo . . . begins to sing early in the season, with the interval of a 'minor third.' . . . From this bird has been derived the 'minor scale' . . . the cuckoo's couplet being the 'minor third' sung downward." — 123. **set his wit** = oppose his wit [Rolfé]? match his wit against [Wright]? — 124. **cry cuckoo**. Sansk. *kukila*; Lat. *cuculus*; Fr. *coucou*. Imitative? — **never so** = ever so much [Rolfé]? never so much? — 128. **enthralled**. I, i, 136. — 130. In some early editions, this line and line 128 have exchanged places. — 135. **gleek** = jest [Rolfé]? gibe, jeer; in modern slang or colloquial dialect, 'chaff' [Cowden-Clarkes]? play or joke: *gleek* is the name of a game of cards [Moberly]? — old English for 'jeer' [White]? scoff [Schmidt]? make sport [Int. Dic.]? — Prob. fr. Icel. *leika*, to play a trick on, with the prefix

Bottom. Not so, neither; but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

Titania. Out of this wood do not desire to go: 140
Thou shalt remain here, whether thou wilt or no.

I am a spirit of no common rate:

The summer still doth tend upon my state;

And I do love thee: therefore, go with me;

I'll give thee fairies to attend on thee, 145

And they shall fetch thee jewels from the deep,

And sing while thou on pressed flowers dost sleep:

And I will purge thy mortal grossness so,

That thou shalt like an airy spirit go.

Peas-blossom! Cobweb! Moth! and Mustard-seed! 150

Enter PEAS-BLOSSOM, COBWEB, MOTH, and MUSTARD-SEED.

Peas-blossom. Ready.

Cobweb. And I.

Moth. And I.

Mustard-seed. And I.

All. Where shall we go?

Titania. Be kind and courteous to this gentleman;

Hop in his walks, and gambol in his eyes;

Feed him with apricocks and dewberries,

With purple grapes, green figs, and mulberries: 155

The honey-bags steal from the humble-bees,

And for night tapers crop their waxen thighs

And light them at the fiery glow-worm's eyes,

To have my love to bed and to arise;

ge-; akin to A. S. *gelācan*, Swed. *leka*, to play. *Web. Int. Dict.*—141. **whether.** I, i, 69.—142. **rate.** Our *Tempest*, I, ii, 92; our *Mer. of Ven.*, I, i, 127.—146. **jewels.** "Reflecting gems, Which woo'd the slimy bottom of the deep." *Richard III.*, I, iv, 31, 32.—151. Grant White was the first to prefix the fairies' names here, instead of reading as follows, "*Fair.* Ready; and I, and I, and I." Capell prefixed *All* to "Where shall we go?"—154. **apricocks.** This is the earlier spelling, and it ought to have been retained. The word has drifted through curious changes, as shown in *Skeat*, *Brachet*, *Murray*, and *Webster*. Lat. *prae*, beforehand; *coquere*, to ripen, to cook; *prae-cox*, early ripe; *prae-coquus*, precocious; whence Mid. Gr. *πραϊκόκιον*, *praikokion*, apricot; whence Arab. *al-*, the, *barquq*, *al-barquq*, *al-birquq*, the apricot; whence Port. *albricoque*, Span. *albaricoque*; whence Fr. *alricot*, Early Eng. *apricock*; Eng. *apricot*.—**dewberries** = fruit of the 'blue bramble'?—156. **humble-bees.** To *humble* is to *hum*, or more literally to 'hum often,' as it is the frequentative form, standing for *hum-le*. *Skeat*.—158. **fiery glow-worm's eyes.** A

And pluck the wings from painted butterflies 160
To fan the moonbeams from his sleeping eyes.
Nod to him, elves, and do him courtesies.

Peas-blossom. Hail, mortal!

Cobweb. Hail!

Moth. Hail!

165

Mustard-seed. Hail!

Bottom. I cry your worship's mercy, heartily: I beseech your worship's name.

Cobweb. Cobweb.

Bottom. I shall desire you of more acquaintance, good Master Cobweb: if I cut my finger, I shall make bold with you. — Your name, honest gentleman? 172

Peas-blossom. Peas-blossom.

Bottom. I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peas-blossom, I shall desire you of more acquaintance too. — Your name, I beseech you, sir?

Mustard-seed. Mustard-seed.

178

Bottom. Good Master Mustard-seed, I know your patience well: that same cowardly, giant-like ox-beef hath devoured many a gentleman of your house. I promise you your kindred hath made my eyes water ere now. I desire you of more acquaintance, good Master Mustard-seed. 183

Titania. Come, wait upon him; lead him to my bower.

The moon, methinks, looks with a watery eye;

And when she weeps, weeps every little flower,

Lamenting some enforced chastity.

187

Tie up my love's tongue, bring him silently.

[*Exeunt.*]

poet's license here? See *Furness*. — 163. **Hail, mortal!** See on line 151. — 167. **cry . . . mercy** = beg pardon of? So in *As You Like It*, III, v, 61, and often in *Shakespeare*. — 170. **you of**. See our *Mer. of Ven.*, iv, i, 393, and *Abbott*, 174. — 171. **cut**, etc. 'A cobweb being sometimes used to stanch blood.' *Wright*. — 174. **Squash** = a soft unripe peascod. *Skeat*. Our American vegetable *squash* has its name from the Indian *asquatasquash*. *Cent. Dict.* — 175. **Peascod**. *As You Like It*, II, iv, 46. — 179. **patience**. "Can there be a better proof of Mustard-seed's long-suffering patience than that, being strong enough to force tears from Bottom's eyes, he permits himself to be devoured by a big cowardly Ox-beef"? *Furness*. — 185. **moon**, etc. See II, i, 159; and our ed. of *Macbeth*, III, v, 23, 24. — 187. **enforced chastity** = violated chastity [Rolfé]? compulsory maidenhood? "The rathe primrose dies forsaken, says Milton; type of maidens who live and die unloved." *Moberly*. "Pale primroses That die unmarried." *Wint. Tale*, IV, iv, 122, 123. — 188. **love's**. Pope substituted this for *lover*. — "It is insinuated that, how-

SCENE II. *Another Part of the Wood.**Enter OBERON.*

Oberon. I wonder if Titania be awak'd;
Then, what it was that next came in her eye,
Which she must dote on in extremity.

Enter PUCK.

Here comes my messenger. —

How now, mad spirit!

What night-rule now about this haunted grove?

5

Puck. My mistress with a monster is in love.

Near to her close and consecrated bower,

While she was in her dull and sleeping hour,

A crew of patches, rude mechanicals,

That work for bread upon Athenian stalls,

10

Were met together to rehearse a play

Intended for great Theseus' nuptial day.

The shallowest thick-skin of that barren sort,

Who Pyramus presented, in their sport

Forsook his scene and enter'd in a brake:

15

When I did him at this advantage take,

An ass's nòle I fixed on his head:

Anon his Thisbe must be answered,

And forth my mimic comes. When they him spy,

As wild geese that the creeping fowler eye,

20

ever deeply Titania may be enamoured with Bottom's fair large ears, and her eye enthralled to his shape, she can find no corresponding charm in his talk? There is a limit even to the powers of the magic love-juice; Bottom's tongue must be tied." *Furness.*

SCENE II. 3. **in extremity** = to the utmost? — Gr. ἐκ, ek, Lat. ex, out; *exter*, outward; *extremus*, outmost, uttermost, utmost. — 5. **night-rule** = night-order, revelry, nightly diversion [Wright, Schmidt]? such conduct as generally *rules* in the night [Nares]? revel, noisy sport [Dyce]? — 9. **patches** = fools [Wright]? clowns [Rolfe]? ill-dressed fellow, tatterdemalions [Johnson, Furness]? See our *Mer. of Ven.*, II, v, 45; *Macbeth*, V, iii, 15. — **mechanicals** = artisans? *Jul. Cæs.*, I, i, 3. — 13. **barren sort** = stupid company [Wright]? — **thick-skin**. "Some . . . suppose creatures are brutish more or less, according as their skin is thicker or thinner." Holland's Trans. of *Pliny*, i, p. 346. — 14. **presented**. III, i, 54. — 15. **in**. *Abbott*, 159. — 17. **nòle** = noddle? pate? "A grotesque word for head. . . . The A. S. *knoll*, the top of anything,

Or russet-pated choughs, many in sort,
 Rising and cawing at the gun's report,
 Sever themselves and madly sweep the sky,
 So, at his sight, away his fellows fly;
 And, at our stamp, here o'er and o'er one falls; 25
 He murder cries and help from Athens calls.
 Their sense thus weak, lost with their fears thus strong,
 Made senseless things begin to do them wrong;
 For briers and thorns at their apparel snatch;
 Some sleeves, some hats, from yielders all things catch. 30
 I led them on this distracted fear,
 And left sweet Pyramus translated there:
 When in that moment, so it came to pass,
 Titania waked, and straightway lov'd an ass.
Oberon. This falls out better than I could devise. 35
 But hast thou yet latch'd the Athenian's eyes
 With the love-juice, as I did bid thee do?
Puck. I took him sleeping, — that is finish'd too, —
 And the Athenian woman by his side;
 That, when he wak'd, of force she must be ey'd. 40

Enter HERMIA and DEMETRIUS.

Oberon. Stand close: this is the same Athenian.

Puck. This is the woman, but not this the man.

Demetrius. O, why rebuke you him that loves you so?
 Lay breath so bitter on your bitter foe.

Hermia. Now I but chide; but I should use thee worse, 45
 For thou, I fear, hast given me cause to curse.

is the same word." [Wright]? — 21. **choughs** = jackdaws? See our *Macbeth*, III, iv, 125. — **russet-pated** = of gray-colored heads [Wright]? See *Furness*. — 25. **at our stamp**. *Our* and *stamp* are puzzling. 'Our' may be for *my*, meaning the 'stamp' of which we spirits are capable (as the ground 'rocks' beneath their feet in IV, i, 83). 'Stamp' is perhaps the sound of the feet (of the animals in III, i, 98, 99) striking the ground in pursuit. — Another possible interpretation occurs: 'Stamp' in Shakespeare is impression, print, or picture. The 'patches' were frightened first at the semblance (stamp) of an ass-head on a human form, and next at the image (stamp) assumed by Puck of horse, hound, hog, headless bear, or fire. — Still another: **At our stamp** (in our *stampede*, i.e. stampede of us, sudden scampering of our feet striking the insecure footing amid bogs, bushes, brakes, and briers) they tumble over each other. Test! — 30. **yielders**. "I was not born a yielder," *1 Henry IV*, V, iii, 11. — 36. — **latched** = caught? See our *Macbeth*, IV, iii, 195. — 40. **of force**. Only used in connection with *must*. *Rolfe*. — 41. **breath** = speech?

If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep,
And kill me too.

The sun was not so true unto the day 50

As he to me: would he have stolen away
From sleeping Hermia? I'll believe as soon
This whole earth may be bor'd, and that the moon
May through the centre creep, and so displease
Her brother's noontide with the antipodes. 55

It cannot be but thou hast murder'd him;
So should a murderer look, so dead, so grim.

Demetrius. So should the murder'd look, and so should I,
Pierc'd through the heart with your stern cruelty:

Yet you, the murderer, look as bright, as clear, 60
As yonder Venus in her glimmering sphere.

Hermia. What's this to my Lysander? where is he?
Ah, good Demetrius, wilt thou give him me?

Demetrius. I had rather give his carcass to my hounds.

Hermia. Out, dog! out, cur! thou driv'st me past the
bounds

Of maiden's patience. Hast thou slain him, then? 66

Henceforth be never number'd among men!

O, once tell true, tell true, even for my sake!

Durst thou have look'd upon him being awake,

And hast thou kill'd him sleeping? O brave touch! 70

Could not a worm, an adder, do so much?

An adder did it; for with doubler tongue

Than thine, thou serpent, never adder stung.

Demetrius. You spend your passion on a mispris'd mood:

'Breath' is 'too cool' in *Macbeth*, II, i, 61. — 48. **the deep.** Maginn, Dyce, Phelps, Hudson, Keightley, and, it is alleged, Coleridge, have changed this to *knee-deep*; but divers flippantly answer at once that to plunge in anything *knee-deep* could have but one cause and one consequence, a 'cracked' cranium! — *Macb.*, III, iv, 136-138. — 49. May a pause with dramatic action fill out this line? See our *Hamlet*, I, i, 129, 132, 135. — 55. **antipodes.** Our *Mer. of Ven.*, V, i, 127. — 57. **dead** = deadly [Schmidt]? pale [Capell]? Pope, Hudson and others change *dead* to *dread*. Well? — 61. **sphere** = orbit [Wright]? hollow transparent shell like a bubble, in which the planet was imagined to be fastened? See our ed. of *Hymn on the Nativity*, stanza xiii. Milton has 'glimmering orbs,' in stanza vi. — 70. **brave touch** = test or proof of bravery [Schmidt]? cunning feat or trick [Steevens, Hudson]? gallant action? — *touch* = stroke [Johnson]? exploit [Moberly]? — 71. **worm** = small serpent? See our *Macbeth*, II, iv, 29. — 72. **doubler** = more forked; more deceitful; Lat. *bilinguis*? In II, ii, 9, 'double' is 'forked.' But see our *Mer. of Ven.*, V, i, 233. — 74. **on** = in

I am not guilty of Lysander's blood ; 75
Nor is he dead, for aught that I can tell.

Hermia. I pray thee, tell me then that he is well.

Demetrius. An if I could, what should I get therefore ?

Hermia. A privilege never to see me more.

And from thy hated presence part I [so] : 80
See me no more, whether he be dead or no. [Exit.

Demetrius. There is no following her in this fierce vein :
Here therefore for a while I will remain.

So sorrow's heaviness doth heavier grow
For debt that bankrupt sleep doth sorrow owe ; 85
Which now in some slight measure it will pay,
If for his tender here I make some stay. [*Lies down and sleeps.*

Oberon. What hast thou done ? thou hast mistaken quite
And laid the love-juice on some true-love's sight :
Of thy misprision must perforce ensue 90
Some true love turn'd and not a false turn'd true.

Puck. Then fate o'errules, that, one man holding troth,
A million fail, confounding oath on oath.

Oberon. About the wood go swifter than the wind,
And Helena of Athens look thou find : 95
All fancy-sick she is and pale of cheer,
With sighs of love ; that cost the fresh blood dear.
By some illusion see thou bring her here :
I'll charm his eyes against she do appear.

[Abbott, 180] ? — **misprised** = misapprehended [Hudson] ? mistaken ? — Lat. *minus*, less ; Fr. *mes*, badly ; Lat. *pretium*, price ; Low Lat. *pretiare*, to prize, value ; O. Fr. *mespriser*, Fr. *mépriser*, to undervalue ? (or A. S. prefix *mis-*, amiss, ill, wrongly ; Lat. *prendre*, fr. *prehendere*, to take, seize ; Fr. *méprendre*, to be mistaken) ? — **on a misprised mood** = in a mistaken mood [Johnson] ? in a mistaken humor or caprice, a temper of mind arising from a mistake [Wright] ? in a mistaken capricious fancy [Malone, Rolfe] ? in a mistaken manner [Steevens] ? Rolfe remarks that Shakes. "uses 'misprised' nowhere else." — But it is found twice in *As You Like It* (I, i, 153 ; ii, 164) in the sense of overlooked, or undervalued. — 80. [so]. So was supplied by Pope ? Needed for rhyme ? All concur. — 81. **whether**. I, i, 69. — 85. **for debt**, etc. = because bankrupt sleep owes it so heavy a debt [Moberly] ? — 87. **tender**. This and line 85 'smell,' says Marshall, 'of an attorney's office.' — 90. **misprision**. Another law word ; but perhaps not used here in a technical sense. See line 74. — 92. **one man holding troth** = while one man keeps faith [Wright] ? — 93. **confounding** = breaking, destroying ? — See our *Mer. of Ven.*, III, ii, 271. — 96. **fancy** = love ? I, i, 155. — **cheer** = look ? face ? See our *Mer. of Ven.*, III, ii, 307. — 97. **blood**, etc. On the old superstition that sighs draw blood from the heart, see our *Hamlet*, IV, vii, 121 ; *Mer. of Ven.*, I, i, 82 ; 2 *Henry VI*, III, ii, 60-63. — As to the form 'costs,' *Abbott*, 247. — 99. **against**. Used metaphorically to express time ? *Abbott*.

Puck. I go, I go; look how I go, 100
Swifter than arrow from the Tartar's bow. [Exit.

Oberon. Flower of this purple dye,
Hit with Cupid's archery,
Sink in apple of his eye.
When his love he doth espy, 105
Let her shine as gloriously
As the Venus of the sky.
When thou wak'st, if she be by,
Beg of her for remedy.

Enter Puck.

Puck. Captain of our fairy band, 110
Helena is here at hand;
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be! 115

Oberon. Stand aside: the noise they make
Will cause Demetrius to awake.

Puck. Then will two at once woo one;
That must needs be sport alone;
And those things do best please me 120
That befall preposterously.

Enter LYSANDER and HELENA.

Lysander. Why should you think that I should woo in
scorn?

142.—101. **Tartar's bow.** The swiftness of Tartar arrows was famous, if not proverbial.—103. II, i, 163.—114. **lover's fee** = three kisses [Halliwell]? estate, right by virtue of his title as lover [Furness]?—114. **fond** = foolish? affectionate? See II, ii, 88; *Hamlet*, I, v, 99; *As You Like It*, II, iii, 7.—**pageant** = theatrical show? See our *Mer. of Ven.*, I, i, 11; *As You Like It*, III, iv, 48.—119. **needs.** Abbott, 125.—**alone** = above all things [Abbott]? all by itself, unparalleled [Collier]?—121. **preposterously.** Lat. *præ*, before; *post*, *posterus*, after; *præposterus*, hind side before, out of the natural or reasonable course.—122. **should woo** = ought to? Furness inclines to this interpretation, saying that "the use of 'should' in *Shakes.* is of the subtlest."—Abbott, 328, cites this as an in-

- Scorn and derision never come in tears :
 Look, when I vow, I weep ; and vows so born,
 In their nativity all truth appears. 125
 How can these things in me seem scorn to you,
 Bearing the badge of faith, to prove them true ?
Helena. You do advance your cunning more and more.
 When truth kills truth, O devilish-holy fray !
 These vows are Hermia's : will you give her o'er ? 130
 Weigh oath with oath, and you will nothing weigh :
 Your vows to her and me, put in two scales,
 Will even weigh, and both as light as tales.
Lysander. I had no judgment when to her I swore.
Helena. Nor none, in my mind, now you give her o'er. 135
Lysander. Demetrius loves her, and he loves not you.
Demetrius. [*Awaking*] O Helen, goddess, nymph, perfect,
 divine !
 To what, my love, shall I compare thine eyne ?
 Crystal is muddy. O, how ripe in show
 Thy lips, those kissing cherries, tempting grow ! 140
 That pure congealed white, high 'Taurus' snow,
 Fann'd with the eastern wind, turns to a crow
 When thou hold'st up thy hand. O, let me kiss
 This princess of pure white, this seal of bliss !
Helena. O spite ! O hell ! I see you all are bent 145
 To set against me for your merriment :
 If you were civil and knew courtesy,
 You would not do me thus much injury.
 Can you not hate me, as I know you do,
 But you must join in souls to mock me too ? 150

stance of 'should' used to denote (like *sollen* in German) a statement not made by the speaker.—123. **come.** So the quartos. The folio has *comes*.—124. **vows so born** = vows being so born [Wright] ? —124, 125. My paraphrase is: "Vows, thus born, appear from their very nativity to be all truth." *Furness.*—127. **badge.** "This is an allusion," says Steevens, "to the badges (*i.e.* family crests) anciently worn on the sleeves of servants and retainers."—129. **truth,** etc. "If Lysander's present protestations are true, they destroy the truth of his former vows to Hermia, and the contest between these two truths, which in themselves are holy, must in the end be devilish and end in the destruction of both" [Wright] ? —133. **tales** = idle words [Wright] ? pure fiction [Furness] ? —140. **cherries.** "These 'kissing cherries' gave Herrick a stock in trade for half a dozen poems." *Knight.*—141. **Taurus.** The mighty range of Taurus stretches west from the Euphrates nearly 400 miles, separating Cilicia from Cappadocia. Many of its peaks are covered with almost perpetual snow.—141-143. Like *Winter's Tale*, Act IV, scene iii.—150. **in**

If you were men, as men you are in show,
 You would not use a gentle lady so;
 To vow, and swear, and superpraise my parts,
 When I am sure you hate me with your hearts.
 You both are rivals, and love Hermia; 155
 And now both rivals, to mock Helena:
 A trim exploit, a manly enterprise,
 To conjure tears up in a poor maid's eyes
 With your derision! none of noble sort
 Would so offend a virgin, and extort 160
 A poor soul's patience, all to make you sport.

Lysander. You are unkind, Demetrius; be not so;
 For you love Hermia; this you know I know:
 And here, with all good will, with all my heart,
 In Hermia's love I yield you up my part; 165
 And yours of Helena to me bequeath,
 Whom I do love and will do till my death.

Helena. Never did mockers waste more idle breath.

Demetrius. Lysander, keep thy Hermia; I will none:
 If e'er I lov'd her, all that love is gone. 170
 My heart to her but as guest-wise sojourn'd,
 And now to Helen is it home return'd,
 There to remain.

Lysander. Helen, it is not so.

Demetrius. Disparage not the faith thou dost not know,
 Lest, to thy peril, thou abide it dear. 175
 Look, where thy love comes; yonder is thy dear.

souls = heart and soul, heartily [Steevens, Wright]? — 156. **to mock** = with a view to mock? in mocking? — 157. **trim**. A. S. *trum*, firm, strong, *trymian*, to make firm, also to set in order, array; "to trim a boat is to make it steady; hence to put it in perfect order." *Skeat*. The word is often used ironically. A *trim exploit* = a pretty achievement. — exploit = a great act; deed. Lat. *ex*, out, or negative like *un-*; *plicare*, to fold; *explicare*, to unfold; *explicatum*, something unfolded or displayed; Fr. *exploit*, an act. — 158. **conjure**. See our *Macbeth*, IV, i, 50. — 160. **extort** = take away (patience)? make impatient? — Lat. *ex*, out; *torquere*, *tortum*, to twist, to draw away by forcible twisting, wrench away. — Allen suggests that *patience* (Lat. *pati*, to suffer) may mean 'suffering,' and 'extort patience' may be 'produce suffering by torture.' Quoted by Furness. — 169. **I will none** = I desire her not? *Abbott*, 53. Scriptural? — "Ye have set at nought all my counsel, and would none of my reproof." *Prov.*, i, 25. "Ay, sir; but she will none." *Rom. and Jul.*, III, v, 138. — 171. **to her**, etc. "May not this be like a familiar Greek construction? My heart [went away from its proper home] to her, and sojourned [with her] merely as a *guest*. Confirmed by: Now it has returned to me." Quoted by Furness. — 175. **abide** = answer for, stand the consequences

Enter HERMIA.

Hermia. Dark night, that from the eye his function takes,
 The ear more quick of apprehension makes;
 Wherein it doth impair the seeing sense,
 It pays the hearing double recompense. 180
 Thou art not by mine eye, Lysander, found;
 Mine ear, I thank it, brought me to thy sound.
 But why unkindly didst thou leave me so?

Lysander. Why should he stay, whom love doth press to
 go? 184

Hermia. What love could press Lysander from my side?

Lysander. Lysander's love, that would not let him bide;
 Fair Helena, who more engilds the night
 Than all yon fiery oes and eyes of light.
 Why seek'st thou me? could not this make thee know,
 The hate I bear thee made me leave thee so? 190

Hermia. You speak not as you think: it cannot be.

Helena. Lo, she is one of this confederacy!
 Now I perceive they have conjoin'd all three
 To fashion this false sport, in spite of me.
 Injurious *Hermia*! most ungrateful maid! 195
 Have you conspir'd, have you with these contriv'd
 To bait me with this foul derision?
 Is all the counsel that we two have shar'd,
 The sisters' vows, the hours that we have spent,
 When we have chid the hasty-footed time 200
 For parting us, — O, is all forgot?

of? **abide it dear** = pay dearly for it? — The early editions, except the 1st quarto, have *abide*. Yet nearly all the editors read *aby*. *Aby* is not elsewhere in *Shakespeare*, unless in quarto 1, line 334; but *abide* occurs also in *Jul. Cæs.*, III, i, 95; and ii, 112. Skeat tells us that *abide* is a mere corruption of *aby* (A. S. *ā-*, off, and *bicgan*, to buy, *abiggan*, to redeem, to pay for). Doubtless he is right, but doubtless Shakes. wrote *abide* in nearly the same sense, and are we bound to correct his error, if it be an error? Furthermore, *abide* seems to us to have been suggested by *so-journed*, *quest*, and *home*. — 188. **oes** = circles? orbs? stars? — Shakes. repeatedly uses O for circle. Thus, in *Henry V*, Prol. 13, he calls the Globe Theatre 'this wooden O.' — 194 = **in spite of** = to the mortification of [Schmidt]? in derision of [Rolfe]? in defiance of? notwithstanding? — 195. **injurious** = insulting? — II, i, 44. — 197. **bait** = worry? See our ed. of *Jul. Cæs.*, IV, iii, 28. — 200. **chid**. Shakespeare uses also *chidden*, *Jul. Cæs.*, I, ii, 180. — See in Coleridge's *Christabel* the lines beginning, "Alas, they had been friends in youth!"

202. **O, is all forgot**. Says Hudson, "Gibbon in his account of the

All school-days' friendship, childhood innocence ?
 We, Hermia, like two artificial gods,
 Have with our needles created both one flower,
 Both on one sampler, sitting on one cushion, 205
 Both warbling of one song, both in one key,
 As if our hands, our sides, voices, and minds,
 Had been incorporate. So we grew together,
 Like to a double cherry, seeming parted,
 But yet an union in partition, 210
 Two lovely berries molded on one stem ;
 So, with two seeming bodies, but one heart ;
 Two of the first, like coats in heraldry,
 Due but to one and crowned with one crest.
 And will you rent our ancient love asunder, 215
 To join with men in scorning your poor friend ?
 It is not friendly, 'tis not maidenly :

friendship between the great Cappadocian saints, Basil and Gregory Nazianzen, *Decline and Fall*, chap. xxvii, note 29, refers to this passage, and quotes a parallel passage from Gregory's poem on his own life." Gibbon adds, "Shakespeare had never read the poems of Gregory Nazianzen, he was ignorant of the Greek language; but his mother tongue, the language of Nature, is the same in Cappadocia and in Britain." This is prettily said; but what evidence have we that Shakespeare was ignorant of Greek?—203. **artificial**=artificing [White]? exercising creative skill in art [Wright]? produced by art?—**artificial gods**=creative goddesses, Minerva and Arachne, perhaps [Moberly]? *Lat. ars, artis, art; fac-ere*, to make; *artifex, artificis*, artist; maker.—204. **needles**. Steevens and many after him have substituted *neelds* for this, in order to reduce it to a monosyllable.—205. **sampler**. *Lat. ex*, out; *emĕre*, to take, to buy; *eximĕre*, to take out [a specimen]; *exemplum*, a specimen; *Fr. exemplaire*, a model, pattern.—208. **incorporate**=made one body [Schmidt]? *Lat. in: corpus, corporis*, body. *Jul. Cæs.*, I, iii, 134.—For the omission of final *d* or *ed*, see *Abbott*, 342.—211. **lovely**. Collier says, "It is unlikely that Helen would call herself a *lovely* berry." His MS. has *loving*, which Furness pronounces 'an unusually happy emendation.' We may answer that the prominent idea with Helena is inseparable companionship rather than mutual love: furthermore, Helena is speaking of her *childhood*, line 202; and if, as a child, she was 'lovely,' why might she not as a woman say she was *like* a lovely berry?—213, 214. **like** was printed 'life' in the early editions. Theobald (1733) made the change. These two lines borrow the language of heraldry. Says Douce (1807), "Helen exemplifies her position by a simile,—'we had *two of the first*, i.e. *bodies*, like the double coats in heraldry that belong to man and wife as *one person*, but which, like our *single heart*, have but *one crest*.'" Staunton inclines to think that 'first' applies to heraldical 'partitions.' "They were like the two sides of an escutcheon, on one of which the arms of the husband, and on the other the arms of the wife's family were emblazoned . . . 'two . . . of the first' meaning that the shield is divided by a vertical line from top to bottom." *Moberly*.—See *Furness*.—215. **rent**. Old form of *rend*. *Jeremiah*, iv, 30. *A. S. hrandan, rendan*, to cut or tear down,

Our sex, as well as I, may chide you for it,
Though I alone do feel the injury.

Hermia. I am amazed at your passionate words. 220
I scorn you not: it seems that you scorn me.

Helena. Have you not set Lysander, as in scorn,
To follow me and praise my eyes and face?
And made your other love, Demetrius,
Who even but now did spurn me with his foot, 225
To call me goddess, nymph, divine and rare,
Precious, celestial? Wherefore speaks he this
To her he hates? and wherefore doth Lysander
Deny your love, so rich within his soul,
And tender me, forsooth, affection, 230
But by your setting on, by your consent?
What though I be not so in grace as you,
So hung upon with love, so fortunate,
But miserable most, to love unlov'd?
This you should pity rather than despise. 235

Hermia. I understand not what you mean by this.

Helena. Ay, do, persevere, counterfeit sad looks,
Make mouths upon me when I turn my back;
Wink each at other; hold the sweet jest up:
This sport, well carried, shall be chronicled. 240
If you have any pity, grace, or manners,
You would not make me such an argument.
But fare ye well: 'tis partly my own fault;
Which death or absence soon shall remedy.

Lysander. Stay, gentle Helena; hear my excuse: 245
My love, my life, my soul, fair Helena!

Helena. O excellent!

Hermia. Sweet, do not scorn her so.

Demetrius. If she cannot entreat, I can compel.

Skeat.—220. **passionate.** Quarto 2, from which it is supposed the 1st folio (1623) was printed, omits this word; "another cumulative proof that this quarto was a playhouse copy, and had in its omissions supplied and corrections made before it came to be used as the original from which the folio was set up." *Furness.*—225. **even but now.** *Abbott*, 38.—232. **grace** = good fortune [Schmidt]? favor?—237. **persevere.** Accent? *Hamlet*, I, ii, 92. *Abbott*, 492.—**ay** is always printed I in the old editions.—239. **each at other.** In *Macbeth*, I, iii, 155, 'each to other.'—240. **carried** = managed, performed, kept up?—242. **argument** = subject of light merriment [Johnson]? object of merriment [Moberly]?—248. **she** = *Hermia* [Rolfe]?—**compel** [you to leave off such insults]

Lysander. Thou canst compel no more than she entreat:
Thy threats have no more strength than her weak
prays. — 250

Helen, I love thee; by my life, I do:
I swear by that which I will lose for thee,
To prove him false that says I love thee not.

Demetrius. I say I love thee more than he can do.

Lysander. If thou say so, withdraw, and prove it too. 255

Demetrius. Quick, come!

Hermia. Lysander, whereto tends all this?

Lysander. Away, you Ethiopie!

Demetrius. No, no, sir;
Seem to break loose; take on as you would follow,
But yet come not: you are a tame man, go!

Lysander. Hang off, thou cat, thou burr! vile thing, let
loose, 260

Or I will shake thee from me like a serpent!

Hermia. Why are you grown so rude? what change is
this?

Sweet love, —

Lysander. Thy love! out, tawny Tartar, out!
Out, loathed medicine! hated potion, hence!

Hermia. Do you not jest?

Helena. Yes, sooth; and so do you. 265

Lysander. Demetrius, I will keep my word with thee

Demetrius. I would I had your bond, for I perceive
A weak bond holds you: I'll not trust your word.

Lysander. What, should I hurt her, strike her, kill her
dead?

Although I hate her, I'll not harm her so. 270

Hermia. What, can you do me greater harm than hate?

[Moberly]? — 250. **prays.** All the early editors have *praise*, which makes no good sense. Theobald suggested 'prays,' meaning *prayers*. Furness approves it. Capell and Malone adopted it. However, Theobald, Moberly, Wright, Rolfe, Hudson, etc., read 'prayers.' — 252. **by that** = by my life [Wright]? — 257. **Ethiopie.** So Hermia was dark, a brunette? — **No, no, sir** = [in modern street language] "No you don't, You can't come that game over me." *Furness.* Many readings and interpretations have been proposed of lines 257-259. — 258. **Seem to break loose**, etc = make believe you are breaking loose from Hermia; *act* as if you wished to follow me and fight, but yet don't come? — 259. **tame** = cowardly? Gr. *δαμάειν*, *damæin*, Lat. *domare*, to tame, subdue. — 260. **burr.** Still Hermia sticks to him? — 263. **tawny.** Her complexion? See note on I, ii, 82. 264. **potion.** So quarto 1. The other early editions have 'poison.' Your preference? — 268. **weak bond** = Hermia's arms, which were clinging

Hate me! wherefore? O me! what news, my love!
 Am not I Hermia? are not you Lysander?
 I am as fair now as I was erewhile.
 Since night you lov'd me; yet since night you left me: 275
 Why, then you left me—O, the gods forbid!—
 In earnest, shall I say?

Lysander. Ay, by my life;
 And never did desire to see thee more.
 Therefore be out of hope, of question, of doubt;
 Be certain, nothing truer; 'tis no jest 280
 That I do hate thee and love Helena.

Hermia. O me! you juggler! you canker blossom!
 You thief of love! what, have you come by night
 And stolen my love's heart from him?

Helena. Fine, i' faith!
 Have you no modesty, no maiden shame, 285
 No touch of bashfulness? What, will you tear
 Impatient answers from my gentle tongue?
 Fie, fie! you counterfeit, you puppet, you!

Hermia. Puppet! why so? ay, that way goes the game.
 Now I perceive that she hath made compare 290
 Between our statures; she hath urg'd her height;
 And with her personage, her tall personage,
 Her height, forsooth, she hath prevail'd with him.
 And are you grown so high in his esteem,
 Because I am so dwarfish and so low? 295
 How low am I, thou painted maypole? speak;

around Lysander?—272. **wherefore.** Accent? *Abbott*, 490.—**news.** Many would substitute *means* for 'news.' "We must doggedly shut our eyes to the substitution of any phrase which is merely an alleged improvement, when the sense of the original texts is clear." *Furness*.—275. **since** = in the course of [this night]? since the end of? *Abbott*, 132, 347; II, i, 146.—279. **Therefore**, etc. "Better to accept it as an incorrigible Alexandrine." *Furness*.—282. **juggler.** Malone, Walker, Wright, Hudson, Rolfe, Moberly, and *Abbott*, 477, all make juggler a trisyl. But *Furness* remarks that an exclamation-mark can take the place of a syllable.—**canker-blossom** = not, 'blossom eaten by a canker,' but 'who cankers blossoms [Capell]? blossom-cankerer [Wright]?—286. **touch** = delicate feeling [Wright]? sense, feeling [Rolfe]? tender feeling?—290. **compare** = comparison? See our ed. of 1st 2 books *Par. Lost*, i, 588. *Abbott*, 451.—292. Read the line so as to bring out the sense, even if the metre troubles prosodists. *Abbott*, 476. The two strongly emphasized words are, the first 'personage' and 'tall.' *Furness*.—296. "Twentie or fortie yoke of Oxen . . . draws home this May-pole (this stinking Ydol, rather) which is covered all over with flowers . . . and sometime painted with variable colours." *Stubbes's Anatomie of*

How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

Helena. I pray you, though you mock me, gentlemen,
Let her not hurt me: I was never curst; 300
I have no gift at all in shrewishness;
I am a right maid for my cowardice:
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her.

Hermia. Lower! hark, again. 305

Helena. Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you;
Save that, in love unto Demetrius,
I told him of your stealth unto this wood. 310
He follow'd you; for love I follow'd him;
But he hath chid me hence and threaten'd me
To strike me, spurn me, nay, to kill me too:
And now, so you will let me quiet go,
To Athens will I bear my folly back 315
And follow you no further. Let me go:
You see how simple and how fond I am.

Hermia. Why, get you gone: who is't that hinders you?

Helena. A foolish heart, that I leave here behind.

Hermia. What, with Lysander?

Helena. With Demetrius. 320

Lysander. Be not afraid; she shall not harm thee, Helena.

Demetrius. No, sir, she shall not, though you take her
part.

Helena. O, when she's angry, she is keen and shrewd!
She was a vixen when she went to school;
And though she be but little, she is fierce. 325

Abuses, 1583. — 300. **curst** = forward, malignant, mischievous, spiteful, snarling? A. S. *cursian*, to curse; perhaps allied to Swed. *korsa*, Dan. *korse*, to make the sign of the cross; W. *crog*, a cross; hanging. The sign of the cross was once used in cursing as well as in blessing. Lat. *crux*, *cruc-is*, cross, akin to *crook*. Thus the cross was a gibbet made with a *crook* or cross piece. *Worc.*, *Skeat.* The Bible reader will recall, "cursed is every one that hangeth on a tree." — 304. **something** = something? Often so in *Shakes.* — 310. **stealth** = stealing away? — 312. **chid**. Line 200. — 314. **so**. I, i, 39. *Abbott*, 133. — 317. **fond**. Line 114. — 321. **Helena**. "Polysyllabic names often receive but one accent at the end of the line." *Abbott*, 469. — 323. **shrewd**. II, i, 33. — 324. **vixen**. A. S. *fox*; Ger. *fuchs*, fox; A. S. fem. *fyxen*; Ger. fem. *füchsin*, she-fox,

Hermia. Little again! nothing but low and little!
Why will you suffer her to flout me thus?
Let me come to her.

Lysander. Get you gone, you dwarf;
You *minimus*, of hindering knot-grass made;
You bead, you acorn.

Demetrius. You are too officious 330
In her behalf that scorns your services.
Let her alone: speak not of Helena;
Take not her part; for if thou dost intend
Never so little show of love to her,
Thou shalt abide it.

Lysander. Now she holds me not; 335
Now follow, if thou dar'st, to try whose right,
Of thine or mine, is most in Helena.

Demetrius. Follow! nay, I'll go with thee, cheek by jowl.
[*Exeunt Lysander and Demetrius.*]

Hermia. You, mistress, all this coil is long of you.
Nay, go not back.

Helena. I will not trust you, I, 340
Nor longer stay in your curst company.
Your hands than mine are quicker for a fray,
My legs are longer, though, to run away. [Exit.]

cub of a fox.—329. **minimus** = smallest. Lysander's Latin might be improved by changing *minimus* (masc.) to *minima* (fem.); but perhaps the 'humor of it' is in making her a male for the nonce!—**knot-grass** = the *Polygonum aviculare*, a British weed, low, straggling, and many-jointed [Ellacombe]? "It was anciently supposed to prevent the growth of any animal or child." Steevens. Another explanation of 'hindering' is that of Johnstone: 'difficult to cut in the harvest time, or to pull in the process of weeding.'—331. **her . . . that.** Abbott, 218.—333. **intend** = pretend [Steevens, Wright]?—Lat. *in*, towards; *tendere*, to stretch.—334. **never.** III, i, 124. Abbott, 52.—335. **abide.** Line 175.—337. **of thine or mine** = I mean, 'of thy right or my right'? See our ed. of *The Tempest*, II, i, 28, or *Furness*. Of course the 'of' would now be omitted.—338. **cheek by jowl** = side by side [Wright]?—"A. S. *ceafl*, fr. Teutonic *kaf*, signifying 'jaw.' . . . Commencing with a Teut. dimin. *kaf-la*, we deduce A. S. *ceafl*, whence *chafle* (weakened to *c'æfle* in *Layamon*), *chavel*, *chawl*, *chaul*, *chöl*, *jöl*, *jole*, *jowl*. . . . *Jowl* is used rather vaguely, meaning (1) jaw, (2) flesh on the chin, (3) cheek, (4) head." Skeat.—Not elsewhere in Shakes. as a noun; but see our *Hamlet*, V, i, 75.—339. **coil** = confusion, turmoil [Furness]? Gaelic and Irish *goil*, to boil, rage, war, battle. Skeat.—See our ed. of *Hamlet*, III, i, 67.—**long of** = in connection with? in company with? on account of? owing to? So in *Love's Labor's Lost*, II, i, 118.—This old Eng. idiom is still heard among uneducated people in New England. Abbott, 168. Web. Int. Dict. makes this 'long' a contraction of 'along'; Rolfe says it is not.—May not 'long of' be a vulgarism for 'along with,'

Hermia. I am amaz'd, and know not what to say. [*Exit.*

Oberon. This is thy negligence: still thou mistak'st, 345
Or else commit'st thy knaveries wilfully.

Puck. Believe me, king of shadows, I mistook.
Did not you tell me I should know the man
By the Athenian garments he had on?
And so far blameless proves my enterprise, 350
That I have 'nointed an Athenian's eyes;
And so far am I glad it so did sort,
As this their jangling I esteem a sport.

Oberon. Thou seest these lovers seek a place to fight:
Hie therefore, Robin, overcast the night; 355
The starry welkin cover thou anon
With drooping fog as black as Acheron,
And lead these testy rivals so astray
As one come not within another's way.
Like to Lysander sometime frame thy tongue, 360
Then stir Demetrius up with bitter wrong;
And sometime rail thou like Demetrius;
And from each other look thou lead them thus,
Till o'er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep: 365
Then crush this herb into Lysander's eye;
Whose liquor hath this virtuous property,
To take from thence all error with his might,
And make his eyeballs roll with wonted sight.
When they next wake, all this derision 370
Shall seem a dream and fruitless vision;
And back to Athens shall the lovers wend,

and may not the meaning, 'because of,' originate as an inference from the idea of companionship, as "Evil communications corrupt good manners"? — 344. This line is in the quartos, not the folios. — 351. 'nointed. *Abbott*, 460, gives a list of about fifty words of which the prefixes are dropped in *Shakes.* — 352. sort = happen? Lat. *sors* (probably allied to *serēre*, to connect, and *series*, order), *sortem*, lot, destiny, chance, condition, state. *Skeat.* *Hamlet*, I, i, 109. — 353. jangling. A word of imitative origin. *Skeat.* — 356. welkin. See our 1st 2 books, *Par. Lost*, II, 538; *The Tempest*, I, ii, 4. — 357. Acheron = hell? a river in hell? So *Milton*, *Comus*, 604. See our ed. of *Macbeth*, III, v, 15. — 359. as = that? *Abbott*, 275. — 365. leaden legs. *Shakes.* and *Spenser* have 'leaden mace.' The poets naturally associate lead and sleep? See our *Jul. Cæsar*, IV, iii, 266. — batty = bat-like? *Abbott*, 450. — 367. liquor. Lat. *liquēre*, to be liquid; *liquor*, liquid. — virtuous = powerful [*Rolfe*] ? salutiferous [*Johnson*] ? of corrective or healing power [*White*] ? *Milton's Comus*, 621. — 368. his = its? See our ed. of *Hamlet*, I, ii, 216. — 370. derision. Syllables?

With league whose date till death shall never end.
 Whiles I in this affair do thee employ,
 I'll to my queen and beg her Indian boy;
 And then I will her charmed eye release
 From monster's view, and all things shall be peace.

375

Puck. My fairy lord, this must be done with haste,
 For night's swift dragons cut the clouds full fast,
 And yonder shines Aurora's harbinger,
 At whose approach, ghosts, wandering here and there,
 Troop home to churchyards: damned spirits all,
 That in crossways and floods have burial,
 Already to their wormy beds are gone;
 For fear lest day should look their shames upon,
 They wilfully themselves exile from light,
 And must for aye consort with black-brow'd night.

380

385

Oberon. But we are spirits of another sort:
 I with the morning's love have oft made sport;
 And, like a forester, the groves may tread,

390

So vision? 311.—373. **date** = duration? So in *Sonnet*, xviii, 4.—374. **whiles**. See our ed. of *Macbeth*, I, v, 5.—379. **dragons**. Sansk. *dric*, to see; Gr. *δέρκομαι*, *derkomai*, see; *δράκων*, *drakon*, a dragon, lit. 'seeing one,' i.e. sharp-sighted one. The winged serpents are named from their bright eyes. Shakespeare makes dragons the steeds of night; Milton yokes them to Cynthia's car.—380. **Aurora's**. As a goddess, Aurora, personification of the dawn, is the herald of Helios, the sun-god. But the 'harbinger' of Aurora is supposed to be Phosphorus or Lucifer (light-bringer), the morning star.—**harbinger**. See our *Macbeth*, I, iii, 45.—Milton, *Song on May Morning*, makes 'the bright morning star day's harbinger? —381. **whose approach**. Whose?—**Wandering**. So.

"I am thy father's spirit,
 Doom'd for a certain term to walk the night."

Hamlet, I, v, 9, 10.—382. **churchyards**. The 'yard' (A. S. *geard*, enclosure) in which the church stood, was almost always used as a burial place. See our *Comus*, 432 *et seq.*; our *Hymn on the Nativity*, stanza 26.—383. **crossways**. The old law, repealed in England in 1824, commanded that the bodies of suicides be buried in cross-roads, with a stake thrust through them.—**floods**. The spirits of the unburied dead wandered, it was thought by the ancients, a hundred years; but the souls of buried wicked persons tenanted their graves by day and roamed by night. Hence 'wormy beds' in the next line, a phrase repeated by Milton in his poem on the *Death of a Fair Infant*, his sister's child.—386. **exile**. Accent? *As You Like It*, II, i, 1; *Abbott*, 490.—387. **black-brow'd night**. Repeated from *Rom. and Jul.*, III, ii, 20.—389. **morning's love** = Tithonus, the aged husband of Aurora [Steevens]? the star Phosphorus; possibly the sun; but more likely the morning . . . Aurora [Capell]? Cephalus, the mighty hunter, paramour of Aurora [Holt White, Dyce, W. A. Wright, Moberly, Hudson]? the morning's love, Aurora, the first blush of morning, with whom Oberon has sported, he not being compelled,

Even till the eastern gate, all fiery-red,
Opening on Neptune, with fair blessed beams
Turns into yellow gold his salt green streams.
But, notwithstanding, haste; make no delay:
We may effect this business yet ere day.

395

[*Exit.*

Puck. Up and down, up and down,
I will lead them up and down:
I am fear'd in field and town:
Goblin, lead them up and down.

Here comes one.

400

Enter LYSANDER.

Lysander. Where art thou, proud Demetrius? speak
thou now.

Puck. Here, villain; drawn and ready. Where art thou?

Lysander. I will be with thee straight.

Puck. Follow me, then,
To plainer ground. [*Exit Lysander, as following the voice.*]

Enter DEMETRIUS.

Demetrius. Lysander! speak again:

Thou runaway, thou coward, art thou fled? 405

Speak! In some bush? Where dost thou hide thy head?

Puck. Thou coward, art thou bragging to the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? Come, recreant; come, thou child;
I'll whip thee with a rod: he is defil'd
That draws a sword on thee.

Demetrius. Yea, art thou there?

Puck. Follow my voice: we'll try no manhood here.

[*Exeunt.*

like a ghost, to vanish at the dawn of day [Halliwell, Furness] ? — 391. **eastern gate**. So Milton, *L' Allegro*, 59. — 392. **Neptune** = the god of the ocean ; the ocean itself ? — 393. **turns**, etc. See Sonnet, xxxiii, 4. — **salt green** = sea green [Tathwell, quoted and approved by Furness] ? — 402. **drawn**. *Abbott*, 374. — 409. **recræant** = apostate ; cowardly ; mean-spirited ? — Lat. *re*, again, back ; *credere*, to believe ; hence *recrédere*, to disavow one's opinion ; Low Lat. *recrédere*, Fr. *recroire*, to alter one's faith ; *se recrédere*, to own one's self beaten in a duel or judicial combat. The O.F. *recræant*, faint-hearted, is properly pres. participle of *recroire*. *Skeat*, *Webster*. — 412. **try no manhood** = have no fight ?

Enter LYSANDER.

Lysander. He goes before me and still dares me on :
 When I come where he calls, then he is gone.
 The villain is much lighter-heel'd than I : 415
 I follow'd fast, but faster he did fly ;
 That fallen am I in dark uneven way,
 And here will rest me. [*Lies down.*] Come, thou gentle
 day !
 For if but once thou show me thy gray light,
 I'll find Demetrius and revenge this spite. [*Sleeps.*]

Enter PUCK and DEMETRIUS.

Puck. Ho, ho, ho ! Coward, why comest thou not ? 421
Demetrius. Abide me, if thou dar'st ; for well I wot
 Thou runn'st before me, shifting every place,
 And dar'st not stand, nor look me in the face.
 Where art thou now ?
Puck. Come hither : I am here. 425
Demetrius. Nay, then, thou mock'st me. Thou shalt
 buy this dear,
 If ever I thy face by daylight see :
 Now, go thy way. Faintness constraineth me
 To measure out my length on this cold bed.
 By day's approach look to be visited.
 [*Lies down and sleeps.*]

Enter HELENA.

Helena. O weary night, O long and tedious night, 431
 Abate thy hours ! Shine comforts from the east,

417. **that.** *Abbott*, 283. — 421. **Ho, ho, ho !** "There was an old local proverb, 'To laugh like Robin Goodfellows' ; which probably meant, to laugh in mockery or scorn. In the old Moral-plays, as also in the older Miracle-plays, the Devil was generally one of the leading characters, and his laughter of fiendish mirth was always expressed as in the text." *Hudson*. See *Furness*. — 422. **abide** = await? Line 335. — **wot.** Sansk. *vid*, to see ; Gr. *oïda*, oida, I know ; Lat. *vid-ēre*, to see ; A. S. *witan*, to know, to see ; antiquated *wot*, present indicative. — 426. **buy** = pay for [*Johnson*] ? — 432. **shine comforts** = cause to shine, or let comforts shine [*Wright*] ? shine [*ye*] comforts [*Theobald*] ? send shining comforts? comforts do

That I may back to Athens by daylight,

From these that my poor company detest:

And sleep, that sometimes shuts up sorrow's eye, 435

Steal me awhile from mine own company.

[*Lies down and sleeps.*]

Puck. Yet but three?

Come one more:

Two of both kinds makes up four

Here she comes,

Curst and sad:

Cupid is a knavish lad,

Thus to make poor females mad.

Enter HERMIA.

Hermia. Never so weary, never so in woe,

Bedabbled with the dew and torn with briers, 445

I can no further crawl, no further go;

My legs can keep no pace with my desires.

Here will I rest me till the break of day.

Heavens shield Lysander, if they mean a fray!

[*Lies down and sleeps.*]

Puck. On the ground

Sleep sound:

I'll apply

To your eye,

Gentle lover, remedy.

[*Squeezing the juice in Lysander's eyes.*]

When thou wak'st 455

Thou tak'st

True delight

In the sight

shine? — 434. **detest** = cry out against [Walker, Furness]? abhor, loathe [Schmidt, Rolfe]? — Lat. *de*, down, fully; *testari*, to testify, from *testis*, a witness; *detestari*, to imprecate evil by calling the gods to witness, to execrate. *Skeat.* — 437. **three**. By what Furness calls 'a barbarous prolongation of sound' [thre-eé, or thër-eé], Verity, Rolfe, Abbott, 484, etc., give this the force of a dissyll. So *comes*, three lines later. In the arrangement of the lines of the stanza, we adopt Furness's suggestion. — 439. **makes**. Abbott, 443. — 441. **curst**. Line 300. — 443. **females**. Hardly used in *Shakes.* for women, except in the speech of such as Touchstone or Puck. *As You Like It*, V, i, 48. — 444. **never**. III, i, 124. — 446. **go** = walk [Schmidt]? Often so in *Shakes.* — 453. **to**. This *to* was supplied by Rowe. All but Halliwell concur. 'Apply' re-

Of thy former lady's eye:
 And the country proverb known,
 That every man should take his own,
 In your waking shall be shown:

460

Jack shall have Jill;

Naught shall go ill;

The man shall have his mare again, and all shall be well.

[*Exit.*

quires *to*. Does the metre also?—463. **Jack shall have Jill.** So in Heywood's *Epigrammes upon Proverbs*, 1567. —Jill seems to be a nickname for Julia or Julianna. *L. Grey*, 1754. Julia is fem. of *Julius*, soft-haired? —*Jack* is from *John*, 'the gracious gift of Jehovah.' See note on 'Yaughan' in our *Hamlet*, V, i, 58. "The nicknames of Jack and Jill as generic names . . . are of great antiquity."—465. **The man shall have**, etc. Proverbial.

ACT IV.

SCENE I. *The Same. Lysander, Demetrius, Helena, and Hermia, lying asleep.*

Enter TITANIA and BOTTOM; PEAS-BLOSSOM, COBWEB, MOTH, MUSTARD-SEED, and other Fairies attending; OBERON behind, unseen.

Titania. Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

Bottom. Where's Peas-blossom?

Peas-blossom. Ready.

Bottom. Scratch my head, Peas-blossom. Where's Moun-
sieur Cobweb?

Cobweb. Ready.

Bottom. Mounsieur Cobweb, good mounsieur, get you
your weapons in your hand, and kill me a red-hipped hum-
blebee on the top of a thistle; and, good mounsieur, bring
me the honey-bag. Do not fret yourself too much in the
action, mounsieur; and, good mounsieur, have a care the
honey-bag break not; I would be loath to have you over-
flown with a honey-bag, signior. Where's Mounsieur
Mustard-seed?

6

16

ACT IV. SCENE I. "At the close of the last scene the stage is pitch dark, doubly black through Puck's charms, and a change to daylight is rendered less violent by a new Act." *Furness.* — 2. **amiable.** Lat. *amāre*, to love; *amiabilis*, Fr. *amiable*, lovable. Is the word now confined to persons? *Psalms*, lxxxiv, 1; *Par. Lost*, iv, 250. — **coy** = soothe, caress [Steevens]? stroke [Hudson, Rolfe]? stroke gently [Moberly]? coax [Wright]? — Root *ki*, to lie; *qui-es*, rest; *quietus*, still, quiet; Old Fr. *coi*, earlier *coit*, still, quiet. *Skeat.* See *quietus* in our *Hamlet*, III, i, 75. — 7. **Mounsieur.** See, on *monsieur*, our *As You Like It*, I, ii, 88. "Any indication whatever that tends to differentiate Bottom's pronunciation from Theseus's should be by all means retained." *Furness.* — 15. **overflown** = overflowed? — *Flown* now limited to *flying*?

Mustard-seed. Ready.

Bottom. Give me your neaf, Mounsieur Mustard-seed. Pray you, leave your courtesy, good mounsieur.

Mustard-seed. What's your will? 20

Bottom. Nothing, good monsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, mounsieur; for methinks I am marvellous hairy about the face; and I am such a tender ass, if my hair do but tickle me, I must scratch.

Titania. What, wilt thou hear some music, my sweet love? 25

Bottom. I have a reasonable good ear in music. Let's have the tongs and the bones.

Titania. Or say, sweet love, what thou desirest to eat.

Bottom. Truly, a peck of provender: I could munch your good dry oats. Methinks I have a great desire to a bottle of hay: good hay, sweet hay, hath no fellow. 31

Titania. I have a venturous fairy that shall seek The squirrel's hoard, and fetch thee [thence] new nuts.

18. **neaf.** Icel. *hnefi*, fist; akin to Dan. *næve*; Swed. *näfve*, fist. In 2 *Henry IV*, II, iv, 150, "I kiss thy neaf." — 19. **leave your courtesy** = put on your hat [W. A. Wright, Schmidt]? leave off bowing [Moberly]? — *Love's Lab. Lost*, V, i, 87, 88. — 21. **Cavalery** = knight? chevalier? cavalier? Sir? — Lat. *caballus*, a nag; Fr. *cheval*, a horse; Span. *caballero*, cavalier, horseman. — 22. **Cobweb.** But he had just been ordered to go for honey: accordingly some editors think the name here should be Peas-blossom. But may not Cobweb have disobeyed the human ass? — 26. **music.** Bottom is a weaver, and weavers, says Schmidt, had the reputation of being good psalm-singers, a fact alluded to in *Twelfth N.*, II, iii, 57; 1 *Henry IV*, II, iv, 122. — 27. **tongs and the bones.** 'Sometimes used, even in our own time, as an ironical welcome to a widower who has married again within the year.' Moberly. — 29. **provender** = food for beasts, as hay, oats, etc.? See our *Jul. Cæs.*, IV, i, 30. — 30. **bottle.** Not a mere bundle, but some measure of that provender. Halliwell. — Old H. Ger. *pózo*, *bózo*, a bundle of flax; Fr. *botte*, a truss, a bundle of hay; Eng. bottle (dimin.), a bundle (of hay). Brachet, Skeat. — 31. **fellow** = mate, equal. — Icel. *felagi*, a partner, fr. *felag*, a partnership; fé, property, lag, a laying together. Skeat. — 33. The **squirrel's**, etc. — Gr. *σκία*, skia, shadow; οὐρά, oura, tail; σκίουρος, shadow-tail; Late Lat. *scurellus*, squirrel. The line seems to lack a syllable. Hammer (1744) and many since have supplied *thence* as the missing word, the similarity between *thee* and *thence* having perhaps given rise to the omission. Abbott, however (484), asserts that "either 'and' must be accented and 'hoard' prolonged [try it!], or we must scan as follows:

'The squir | rel's hóard, | and fétch | thee new | 'núts.'

As to this, Furness says, "I doubt if Titania's meaning demands such an emphasis on *new*; and the prolongation of the word so as to supply the missing rhythm, which is what Abbott intends, gives a sound perilously near the characteristic cry of a cat." "In the distinct enunciation of

Bottom. I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me: I have an exposition of sleep come upon me. 36

Titania. Sleep thou, and I will wind thee in my arms. — Fairies, begone, and be all ways away. [*Exeunt Fairies.*

So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so 40

Enrings the barky fingers of the elm.

O, how I love thee! how I dote on thee! [*They sleep.*

Enter PUCK.

Oberon. [*Advancing*] Welcome, good Robin. Seest thou this sweet sight?

Her dotage now I do begin to pity;
For, meeting her of late behind the wood, 45

Seeking sweet favors for this hateful fool,

I did upbraid her and fall out with her;

For she his hairy temples then had rounded

With coronet of fresh and fragrant flowers;

And that same dew, which sometime on the buds 50

Was wont to swell like round and orient pearls,

Stood now within the pretty flowerets' eyes

Like tears that did their own disgrace bewail.

When I had at my pleasure taunted her,

And she in mild terms begg'd my patience, 55

'fetch thee,' the time of a syllable is gained." *Wright.* From all such scansion — "deliver us." — 36. **exposition** = disposition [*Wright*] ? — 38. **all ways** = in all directions ? — The folio has 'alwaies.' — 39. **woodbine** . . . **honeysuckle.** There has been long and laborious discussion of this; for the two plants have commonly been regarded as one. "The consensus of opinion inclines to Gifford's interpretation of woodbine" [*i.e.* as the 'blue bindweed,' the 'great convolvulus']. *Furness.* In Ben Jonson's *Vision of Delight*, quoted by Furness from Gifford, we read, "How the blue bindweed doth itself infold with honeysuckle," etc. Gifford adds, "In many of our counties the woodbine is still the name for the 'great convolvulus.'" — 'Woodbine' sounds better than 'bindweed' ? The names are different in the United States ? — A. S. *wudebinde*; *wudu*, wood; *bindan*, to bind. — 40-41. **female ivy** . . . **elm.** Why 'female' ? "They led the vine to wed her elm; she, spoused, about him twines Her marriageable arms." *Par. Lost*, v, 215-217. — 44. **dotage** = senility ? imbecility ? silly affection ? over-fondness ? — Old Du. *doten*, to mope; *dut*, a nap, sleep; Icel. *dotta*, to nod with sleep. *Skeat.* — 46. **favors** = presents, love tokens [*Schmidt*] ? II, i, 12. — 51. **orient.** See our ed. 1st 2 books *Par. Lost*, i, 546; also *Par. Lost*, v, 2. — **pearls.** II, i, 15; our ed. of *Tempest*, I, ii, 155. — 55. **patience.** Syl. ? I, i, 152; *Abbott*, 479. — 63.

I then did ask of her her changeling child;
Which straight she gave me, and her fairy sent
To bear him to my bower in fairy-land.

And now I have the boy, I will undo

This hateful imperfection of her eyes:

60

And, gentle Puck, take this transformed scalp

From off the head of this Athenian swain ;

That, he awaking when the other do,

May all to Athens back again repair,

And think no more of this night's accidents

65

But as the fierce vexation of a dream.

But first I will release the fairy queen.

Be as thou wast wont to be;

See as thou wast wont to see:

Dian's bud o'er Cupid's flower

70

Hath such force and blessed power.

Now, my Titania; wake you, my sweet queen.

Titania. My Oberon ! what visions have I seen !

Methought I was enamour'd of an ass.

Oberon. There lies your love.

Titania.

How came these things to

pass ?

O, how mine eyes do loathe his visage now!

76

Oberon. Silence awhile. — Robin, take off this head. —

Titania, music call; and strike more dead

Than common sleep of all these five the sense.

Titania. Music, ho! music, such as charmeth sleep! 80

80

[*Music, still.*

Puck. Now, when thou wak'st, with thine own fool's eyes
peep.

Oberon. Sound, music! Come, my queen, take hands
with me,

other. Plu.? *Abbott*, 12; *Mer. of Ven.*, I, i, 54.—64. **may all** = all may, or they all may [*Abbott*, 399]? —66. **fierce.** Gr. *θῆρ*, ther, a wild animal; Lat. *ferus*, O. F. *fiers*, Fr. *fier*, wild.—68. **Be as.** The folios insert 'thou' between *be* and *as*.—70. **Dian's bud** = bud of the *Agnus Castus* or *Chaste Tree* [*Steevens*]? more probably a product of Shakespeare's imagination [*Wright*]? See Chaucer's *The Flower and the Leaf*, 472-475.—**o'er.** Thirlby suggested this for the *or* of the early editions. All concur.—**Cupid's flower.** II, i, 163.—76-77. **his . . . this.** In some of the early editions these words are interchanged.—79. **five.** Thirlby suggested this for the *fine* of the quartos and first two folios. Most concur. The five are Demetrius, Lysander, etc.?—Stage direction. **Music still** = soft music [*Dyce*, *Staunton*, *Rolfe*]? music cease [*Collier*]?

And rock the ground whereon these sleepers be.
Now thou and I are new in amity,
And will to-morrow midnight solemnly
Dance in Duke Theseus' house triumphantly,
And bless it to all fair posterity.
There shall the pairs of faithful lovers be
Wedded, with Theseus, all in jollity.

Puck Fairy king, attend, and mark: 90
I do hear the morning lark.

Oberon. Then, my queen, in silence sad,
Trip we after the night's shade:
We the globe can compass soon
Swifter than the wand'ring moon.

Titania. Come, my lord, and in our flight
Tell me how it came this night
That I sleeping here was found
With these mortals on the ground. [*Exeunt.*
[*Horns winded within.*

Enter THESEUS, HIPPOLYTA, EGEUS, and train.

Theseus. Go, one of you, find out the forester; 100
For now our observation is perform'd;
And since we have the vaward of the day,
My love shall hear the music of my hounds. —
Uncouple in the western valley; let them go! —
Dispatch, I say, and find the forester. — 105
[*Exit an Attendant.*]

—84. **rock the ground.** Like a cradle? *Wright.*—Moberly quotes from Horace, *Gratiæ . . . alterno terram quatiant pede*, the Graces with alternate step shake the ground.—85. **solemnly** = ceremoniously [*Schmidt*]? See on *solemn* in our ed. of *Macbeth*, III, i, 14.—87. **posterity.** So the folios. Preferred by White and others to the prosperity of quarto 1. "To Theseus's [*Furness* will so mark the possessive of 'Theseus'] marriage, the fairies bring present triumph; but on his house they confer the blessing of a fair posterity." *Furness.*—92. **sad** = grave, serious [*Wright*]? melancholy?—A. S. *saed*, sated; Ger. *satt*, satiated, weary; Lat. *sat*, *satis*, sufficient.—95. **wandering moon.** Vergil's *errantem lunam*. *Æneid*, i, 742.—101. **observation.** I, i, 167.—102. **vaward** = vanguard? fore part? early morning?—Lat. *ab*, from, ante, before, in front; Low Lat. *abante*, Fr. *avant*, in front, before; A. S. *weard*, Fr. *garde*, a guard; Fr. *avant garde*, advanced guard of an army; Eng. *vanguard*.—103. Halliwell calls attention to Theseus' penchant for hunting as set forth in Chaucer's *Knights Tale*.—104. **uncouple** = loose

We will, fair queen, up to the mountain's top,
And mark the musical confusion
Of hounds and echo in conjunction.

Hippolyta. I was with Hercules and Cadmus once,
When in a wood of Crete they bay'd the bear 110
With hounds of Sparta: never did I hear
Such gallant chiding; for, besides the groves,
The skies, the fountains, every region near
Seem all one mutual cry. I never heard
So musical a discord, such sweet thunder. 115

Theseus. My hounds are bred out of the Spartan kind,
So flew'd, so sanded, and their heads are hung
With ears that sweep away the morning dew;
Crook-kneed, and dew-lapp'd like Thessalian bulls;
Slow in pursuit, but match'd in mouth like bells, 120
Each under each. A cry more tunable
Was never holla'd to, nor cheer'd with horn,
In Crete, in Sparta, nor in Thessaly:
Judge when you hear. — But, soft! what nymphs are these?

Egeus. My lord, this is my daughter here asleep; 125
And this, Lysander; this Demetrius is;

the hounds? *Titus Andr.*, II, ii, 3. — 107–108. **confusion . . . conjunction.** Syllables? I, i, 149. — 109. **Cadmus.** Son of King Agenor of Phœnicia, and brother of Europa. Credited with having introduced letters into Greece. Shakes., like Milton, dares to originate myths? Pliny (viii. 83) says there were no bears nor boars in Crete. It was famous for hounds. So Sparta. — 112. **chiding.** II, i, 142; *As You Like It*, II, i, 7. Any sense of scolding here? — 114. **seem.** So the 1st folio. The editors generally change it to *seem'd*. Is the present more vivid, as if she were again beholding the scene? — 117. **flew'd** = having large hanging chaps [Schmidt]? — *Flews* are the chaps of a deep-mouthed hound, which bag downwards, a 'flew' being origin. a drag-net." *Moberly.* — **sanded** = marked with small spots [Johnson]? of a sandy color [Steevens, Schmidt, Dyce, etc.]? — 118. **dew-lapp'd.** II, i, 50. — 119. **Thessalian.** Xenophon in his treatise on Hunting tells us that the gods taught the art to the Thessalian centaur Chiron, and he to Theseus. — Thessaly in the N.E. of Greece, S. of Macedonia, E. of Epirus, was noted for its pasturage, its horses and herds. — 120. **slow.** "Fast hounds would run down the chase too soon"? *Moberly.* — **match'd in mouth like bells.** "In Shakespeare's day the greatest attention was paid to the musical quality of the cry. It was a ruling consideration in the formation of a pack, that it should possess the musical fullness and strength of a perfect canine quire. And hounds of good voice were selected and arranged in the hunting chorus on the same general principles that govern the formation of any other more articulate choir." *Baynes.* Addison's Sir Roger de Coverley, it will be remembered, sent back a hound that a friend had presented him: "The dog he had sent was indeed a most excellent *bass*, but at present he only wanted a counter-tenor." — 124. **soft** = hold? not so fast?

This Helena, old Nedar's Helena:

I wonder of their being here together.

Theseus. No doubt they rose up early to observe

The rite of May, and, hearing our intent, 130

Came here in grace of our solemnity. —

But speak, Egeus; is not this the day

That Hermia should give answer of her choice?

Egeus. It is, my lord.

134

Theseus. Go, bid the huntsmen wake them with their horns.

[*Horns and shout within. Lysander, Demetrius, Helena, and Hermia, wake and start up.*]

Good-morrow, friends. Saint Valentine is past:

Begin these wood birds but to couple now?

Lysander. Pardon, my lord.

Theseus.

I pray you all, stand up.

I know you two are rival enemies:

How comes this gentle concord in the world, 140

That hatred is so far from jealousy,

To sleep by hate, and fear no enmity?

Lysander. My lord, I shall reply amazedly,

Half sleep, half waking: but as yet, I swear,

I cannot truly say how I came here; 145

But, as I think, — for truly would I speak,

And now I do bethink me, so it is, —

I came with Hermia hither: our intent

Was to be gone from Athens, where we might be

Without the peril of th' Athenian law — 150

Often so in *Shakes. Hamlet*, I, v, 58. — 128. **wonder of.** III, i, 39; *Abbott*, 174. — 130. **rite of May.** I, i, 167. — 131. **grace** = honor? So in *Hamlet*, I, ii, 124. — 132. **Egeus** (E-gē'us). — 134. **that** = in which? *A. Y. L. I.*, III, ii, 166; *Genesis*, ii, 17; *Abbott*, 284. — 136. **St. Valentine.** Supposed to have suffered martyrdom under the emperor Claudius (Marcus Aurelius), 270 A.D. "Shakes. knew quite as well as we know that Theseus lived long before St. Valentine." *Furness*. "Most men are of the opinion that this day [Feb. 14] every bird doth chuse her mate for the yeare." Wither's *Epithalamia*, 1633. — 137. **but . . . now** = but now? *Abbott*, 129. — 141, 142. **so far . . . to sleep** = so far . . . as to sleep? *Abbott*, 281. — **jealousy** = being jealous [Moberly]? — 144. **half sleep** = half sleeping [Schmidt, Rolfe]? "I am inclined to think that 'sleep' and 'waking' are here substantives and are loosely connected with the next verb 'reply'." [Wright, *Furness*] — 149. **where** = wherever? anywhere? to some place in which? — **might be.** So all the early editions, except quarto 1, which omits 'be.' "I prefer to retain the 'be' notwithstanding its rhythmical superfluity." *Furness*. — 150. **without** = beyond [Staun-

Egeus. Enough, enough, my lord; you have enough:
 I beg the law, the law, upon his head.
 They would have stolen away; they would, Demetrius,
 Thereby to have defeated you and me,
 You of your wife and me of my consent, 155
 Of my consent that she should be your wife.

Demetrius. My lord, fair Helen told me of their stealth,
 Of this their purpose hither to this wood;
 And I in fury hither follow'd them,
 Fair Helena in fancy following me. 160
 But, my good lord, I wot not by what power, —
 But by some power it is, — my love to Hermia,
 Melted as [melts] the snow, seems to me now
 As the remembrance of an idle gaud
 Which in my childhood I did dote upon; 165
 And all the faith, the virtue of my heart,
 The object and the pleasure of mine eye,
 Is only Helena. To her, my lord,
 Was I betroth'd ere I saw Hermia:
 But, like a sickness, did I loathe this food; 170
 But, as in health, come to my natural taste,
 Now I do wish it, love it, long for it,
 And will for evermore be true to it.

Theseus. Fair lovers, you are fortunately met:
 Of this discourse we shall hear more anon. 175
Egeus, I will overbear your will;
 For in the temple, by and by, with us,

ton]? *Abbott*, 197. — 157. **stealth.** III, ii, 310. — 161. **wot.** See on III, ii, 422. Properly a preterite used as a present. *Wright.* — 163. **melted,** etc. Is a syllable needed to make the line rhythmical? Pope read "Is melted as," etc.; Capell, White and others, 'Melted as doth the snow'; Stevens, 'Melted as is,' etc.; Keightley, 'Melted e'en as'; Staunton, 'All melted as,' etc.; Kinnear, 'Melted as thaws,' etc.; Schmidt, 'So melted as,' or 'Being melted as,' etc.; Bulloch (quoted by Furness), 'Immaculate as,' etc. Furness says, "I prefer Dyce's 'Melted as melts': it is smooth, and the iteration may possibly have led to the sophistication." *Abbott*, 486, suggests the prolongation of *Melt*; but such drawling is intolerable to the average ear. — 164. **gaud.** See on I, i, 33. — 170. **like a.** Stevens, at Furness' suggestion, changed *a* to *in*. Staunton retains *a*. The rest, except Schmidt, who thinks 'sickness' is for 'sick person,' use *in*. To us the change seems unnecessary, and a step *proseward*. Schmidt (*Shakes. Lexicon*, pp. 1421-1423) gives more than sixty illustrations of Shakespeare's use of the abstract for the concrete, and remarks that "no poet has been nearly so bold in this poetic license as Shakespeare." It shows the vividness of Shakespeare's imagination

These couples shall eternally be knit:
 And, for the morning now is something worn,
 Our purpos'd hunting shall be set aside. 180
 Away with us to Athens; three and three,
 We'll hold a feast in great solemnity. —
 Come, Hippolyta.

[*Exeunt Theseus, Hippolyta, Egeus, and train.*]

Demetrius. These things seem small and undistinguishable,
 Like far-off mountains turned into clouds. 185

Hermia. Methinks I see these things with parted eye,
 When everything seems double.

Helena. So methinks:
 And I have found Demetrius, like a jewel,
 Mine own, and not mine own.

[*Are you sure*

Demetrius. That we are awake?] It seems to me 190
 That yet we sleep, we dream. Do not you think
 The duke was here, and bid us follow him?

Hermia. Yes; and my father.

Helena. And Hippolyta.

Lysander. And he did bid us follow to the temple.

Demetrius. Why, then, we are awake: let's follow him;
 And by the way let us recount our dreams. [*Exeunt.*]

Bottom. [*Awaking*] When my cue comes, call me, and I
 will answer: my next is, 'Most fair Pyramus.' — Heigh-ho!
 —Peter Quince! Flute, the bellows-mender! Snout, the
 tinker! Starveling! God's my life, stolen hence, and left
 me asleep! I have had a most rare vision. I have had a
 dream, past the wit of man to say what dream it was: man
 is but an ass, if he go about to expound this dream. Me-

vitalizing and personifying. — 178. **knit.** I, i, 172; II, ii, 47. — 179. **for** =
 because? on the ground that? — 181, 182. Halliwell quotes from Chaucer's
Knight's Tale (2702-2704):

"Duk Theseus, and al his companye,
 Is comen hom to Athenes his cite,
 With alle blys and gret solempnité."

—188. **jewel.** Not that Demetrius was like a jewel; but found as one
 finds by accident a jewel, and knows not whether it can be retained.
Malone. —189. *mine own, and not mine own.* Sense of insecurity? can
 hardly believe in her sudden good fortune? — **are you sure**, etc. The
 bracketed words are not in the folio. Are they needed? Effect on the
 metre? — 193. **yea.** *Yea* answers here a question framed in the negative.
Sir Thomas More's rule would require it to be 'yes.' *Wright.*

197. **cue.** See III, i, 67; our *Hamlet*, II, ii, 545. — 200. **God's my life.**
 See our *As You Like It*, III, v, 43. — 203. **go about.** "Why do you

thought I was — there is no man can tell what. Methought I was,— and methought I had, — but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballad of this dream: it shall be called Bottom's Dream, because it hath no bottom; and I will sing it in the latter end of a play, before the duke: peradventure, to make it the more gracious, I shall sing it at her death. [Exit.]

SCENE II. *Athens. Quince's House.*

Enter QUINCE, FLUTE, SNOUT, and STARVELING.

Quince. Have you sent to Bottom's house? is he come home yet?

Starveling. He cannot be heard of. Out of doubt he is transported.

Flute. If he come not, then the play is marred: it goes not forward, doth it?

Quince. It is not possible: you have not a man in all Athens able to discharge Pyramus but he.

Flute. No, he hath simply the best wit of any handicraft man in Athens. 10

Quince. Yea, and the best person too; and he is a very paramour for a sweet voice.

go about to recover the wind of me?" Our *Hamlet*, III, ii, 322.—205. **patched**=paltry [Schmidt]? motley?—"In a Flemish picture of the sixteenth century . . . there is a procession of masquers and mummers, led by a fool or jester, whose dress is covered with many-colored coarse patches." *Staunton* (describing a picture he had seen).—See note in our *Mer. of Ven.*, II, v, 45.—206. **eye . . . ear**, etc. See *1 Corinth.*, ii, 9. "This kind of humor [mistaking words] was so very common, it is by no means necessary to consider (*sic*) that Shakespeare intended to parody Scripture." *Halliwell*.—210. **ballad**. Low Lat. *ballare*, to dance; Ital. *ballata*, a dancing song.—212. **a play**. *A* was sometimes colloquial for *our*?—213. **her**=Thisbe's?—Theobald suggested that *at her* is a copyist's blunder for *after*. *Staunton* pronounces Theobald's conjecture extremely plausible; W. A. Wright says it is ingenious; Furness declares it very surely right in his opinion; Hudson adopts it in his text. *After* (very vulgar *arter*!) *death* would mean after his stage death in the play?

SCENE II. 4. **transported**=removed to the next world, killed [Schmidt]? transformed or metamorphosed [Hudson, Wright, Furness]? carried off [Rolfe]? See Quince's 'translated,' III, i, 108.—8. **discharge**. I, ii, 81.—9. **best wit of any**. This 'confusion of construc-

Flute. You must say 'paragon:' a paramour is, God bless us, a thing of naught.

Enter SNUG.

Snug. Masters, the duke is coming from the temple, and there is two or three lords and ladies more married. If our sport had gone forward, we had all been made men. 17

Flute. O, sweet bully Bottom! Thus hath he lost sixpence a day during his life; he could not have scaped sixpence a day: an the duke had not given him sixpence a day for playing Pyramus, I'll be hanged; he would have deserved it: sixpence a day in Pyramus, or nothing. 22

Enter BOTTOM.

Bottom. Where are these lads? where are these hearts?

Quince. Bottom!—O most courageous day! O most happy hour!

Bottom. Masters, I am to discourse wonders: but ask me not what; for if I tell you, I am no true Athenian. I will tell you everything, right as it fell out.

Quince. Let us hear, sweet Bottom. 29

Bottom. Not a word of me. All that I will tell you is, that the duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps; meet presently at the palace; every man look o'er his part; for the short and the long is, our play is preferred. In any case, let Thisby have clean linen; and let not him that plays the lion pare his nails, for they shall hang out for the lion's claws. And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not doubt but to hear them say, it is a sweet comedy. No more words: away! go, away! [Exeunt.

tion' is constantly heard. E.g. "The *Eagle* has the largest circulation of any evening paper." *Abbott*, 409.—13. **paragon**. See our *Hamlet*, II, ii, 302.—15. **two**. *Abbott*, 335. 14. **naught**. *Hamlet*, III, ii, 130.—17. **made** = greatly prospered? with fortunes made? See in *Tempest*, II, ii, 30, "Any strange beast there makes a man." *Twelfth N.*, II, v, 142.—19. **scaped**. See our *Mer. of Ven.*, III, ii, 265.—21. **I'll be hanged**. Many of our colloquialisms and slang terms can be traced to Shakespeare.—23. **hearts**. *Tempest*, I, i, 5.—30. **of me** = about me? from me?—*Abbott*, 165, 166.—33. **strings**. For fastening?—**pumps** = light shoes, often worn with ornamental ribbons in the shape of flowers [Schmidt]? From *pomp* in the sense of ornament. *Skeat*.—34. **preferred** = recommended [Hudson]? offered for acceptance [Wright]? *Mer. of Ven.*, II, ii, 131; our *Jul. Cæs.*, III, i, 28.

ACT V.

SCENE I. *Athens. The Palace of Theseus.*

Enter THESEUS, HIPPOLYTA, PHILOSTRATE, Lords, and Attendants.

Hippolyta. 'Tis strange, my Theseus, that these lovers speak of.

Theseus. More strange than true: I never may believe
 These antique fables, nor these fairy toys.
 Lovers and madmen have such seething brains,
 Such shaping fantasies, that apprehend 5
 More than cool reason ever comprehends.
 The lunatic, the lover, and the poet
 Are of imagination all compact:
 One sees more devils than vast hell can hold;
 That is the madman: the lover, all as frantic, 10
 Sees Helen's beauty in a brow of Egypt:
 The poet's eye, in a fine frenzy rolling,
 Doth glance from heaven to earth, from earth to heaven;
 And as imagination bodies forth
 The forms of things unknown, the poet's pen 15
 Turns them to shapes, and gives to airy nothing

ACT V, SCENE I. 2. **may** = can? *Abbott*, 307. "The conduct of the play falsifies the Duke's assertions. Hippolyta having observed to him, 'Tis strange, my Theseus, that these lovers speak of,' he replies, *paying no attention*, be it observed, to the fact that Hippolyta is speaking from the testimony of four persons; a very artful stroke on the part of Shakespeare at the sceptics." *Roffe*, quoted by *Furness*. — 3. **antique**. See our *Macbeth*, IV, i, 130. — **toys** = trifles? playthings. *Aryan duk*, as in *Lat. duc-ère*, to draw, used in the special sense of pulling off clothes. Akin to *tow* and *tug*. *Du. tooi, tuig*; *Ger. zeug*, stuff, trifles, trash. *Skeat*, *Worc.* — 4. **seething**. *A. S. seodan*, to boil. *Tempest*, V, i, 59, 60; *Macbeth*, II, i, 39. *Burton's Anatomy of Melancholy* (1621) echoes Shakespeare, alleging that drunkards 'seethe their brains in ale.' — 5. **such . . . that**. *Abbott*, 279. — 8. **compact**. *com*, for *cum*, with, together. *Root* **PAK**, to seize, bind, grasp; *Lat. pangere, pactum*, to fasten, plant; *O. F. compacte*, joined together. *Skeat*. — Accent? — 10. After 'is,' *Wright*, *Rolfe*, and *Moberly* insert a comma. *Hudson* wisely omits it? — 11. **Helen's**. See our *As You Like It*, III, ii, 135. — **of Egypt** = of a gypsy

A local habitation and a name.

Such tricks hath strong imagination,
That, if it would but apprehend some joy,
It comprehends some bringer of that joy ; 20
Or in the night, imagining some fear,
How easy is a bush suppos'd a bear !

Hippolyta. But all the story of the night told over,
And all their minds transfigur'd so together,
More witnesseth than fancy's images, 25
And grows to something of great constancy,
But, howsoever, strange and admirable.

Theseus. Here come the lovers, full of joy and mirth.

Enter LYSANDER, DEMETRIUS, HERMIA, *and* HELENA.

Joy, gentle friends ! joy and fresh days of love
Accompany your hearts !

Lysander. More than to us 30
Wait in your royal walks, your board, your bed !

[Steevens] ? — Egyptian ? African ? — 19. **apprehend.** Lat. *ad*, to ; *pre*-, Lat. *prae*, before ; Lat. root, *hend*, for *hed*, cognate with *get* ; fr. root GHAD, to grasp, seize ; Lat. *apprehendere*, to lay hold of. — 20. **comprehends**,¹ etc. *Apprehend* denotes the laying hold of a thing mentally, so as to understand it clearly, at least in part. *Comprehend* denotes the embracing or understanding it in all its compass and extent." *Int. Dict.* — 21. **imagining** = in the case of one imagining ? *Abbott*, 378. **fear** = fearful thing ? — Abstract for concrete ? *IV*, i, 170. — 25. **more witnesseth** = seems to show that there is more [Moberly] ? testifies that there is more ? — 26. **constancy** = consistency, stability, certainty [Johnson] ? reality [Wright] ? congruity [Hudson] ? — 27. **howsoever**, etc. = anyhow, it is strange and wonderful [J. Hunter] ? howsoe'er it be, in any case [Abbott, 47] ? at all events [Hudson] ? — **admirable** = (in its proper Lat. sense) wonderful [Hudson] ? — **strange** = marvellous (used by Shakespeare with forcible and extensive meaning) [Cowden-Clarkes] ? — 30. **more** = may more joy, etc. ?

¹ Moberly, quoting 'comprehends some bringer of that joy,' happily remarks, "This may be said to be mythology in a nutshell," and quotes Wordsworth's *Excursion*, p. 146, as follows :

"The traveller slaked
His thirst from rill or gushing fount, and thanked
The Naiad. Sunbeams upon distant hills,
Gliding apace, with shadows in their train,
Might with small help from fancy be transformed
Into fleet Oreads, sporting visibly.
The Zephyrs fanning, as they passed, their wings,
Lacked not for love fair objects that they wooed
With gentle whisper. Withered boughs grotesque,
Stripped of their leaves and twigs by hoary age . . .
These were the lurking satyrs, a wild brood," etc.

Theseus. Come now; what masques, what dances shall we have

Between our after-supper and bed-time?

Where is our usual manager of mirth?

What revels are in hand? Is there no play?

Call Philostrate.

Philostrate. Here, mighty Theseus.

Theseus. Say, what abridgment have you for this evening? What masque? what music? How shall we beguile
The lazy time, if not with some delight? 40

Philostrate. There is a brief how many sports are ripe: Make choice of which your highness will see first.

[Giving a paper.

Lysander. 'The battle with the Centaurs, to be sung
By an Athenian eunuch to the harp.' 45

Theseus. We'll none of that: that have I told my love,
In glory of my kinsman Hercules.

33. **after-supper**=a dessert [Staunton]? later or second supper [Nares]? the time after supper [Schmidt]? rear-supper, a banquet so called, which was taken after the meal [Wright]?—38. **Philostrate.** Egeus in the folio. Philostrate was master of the revels. See *Dramatis Personæ*, and I, i, 11.—39. **abridgment**=that which makes the time seem short . . . pastime, diversion, amusement [Zupitza, 1885, quoted by Furness]?—See our ed. of *Hamlet*, II, ii, 408.—42. **brief**=short account, enumeration [Steevens]?—**ripe**=ready for representation [Wright]?—43. **of which.** *Abbott*, 179. 44. The quartos give all the lines, 45–60, to Theseus. In the folios Lysander is made to read from the brief, and Theseus comments upon each descriptive title as read by Lysander. This is more dramatic, and more in accordance with the dignity of Theseus. Accordingly, although Lysander is no courtier, we follow Furness, who is quite sure that folio 1 was printed from a stage copy. Verplanck suggests that the arrangement in folio 1 was an afterthought to add to the theatrical effect.—45. **battle with the centaurs.** Pirithous, King of the Lapithæ in Thessaly, was the son of Zeus. Having obtained the hand of Hippodamia, daughter of the King of Argos, he invited the Lapithæ and the Centaurs (half man, half horse, as the American aborigines imagined the Spanish horsemen to be!) to the wedding. The feast became a fight. Heated by wine, the Centaurs attempted to carry off Hippodamia and the other women. Theseus assisted Pirithous. The battle was celebrated in song, legend, and art. Says old Nestor in Homer's *Iliad* (i, 262–268), "I never since saw, nor am I like to see again, such men as Pirithous and Dryas, shepherd of the peoples, and Cæneus, and Exadius, and godlike Polyphemus, and Theseus, son of Ægeus, like the immortals. Mightiest, indeed, were they reared up of earth-born men; mightiest, indeed, they were, and they fought with the mightiest, with Centaurs of the mountain caves, and terribly slew them." Shakespeare may have drawn from this, or from Ovid's *Metamorphoses*, book xii.—47. **in glory**, etc. Shakes. has given to Theseus the attributes of a real hero, amongst which modesty is included. He has attributed the glory to his kinsman Hercules." *Knight*.

Lysander. 'The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their rage.'

Theseus. That is an old device; and it was play'd 50
When I from Thebes came last a conqueror.

Lysander. 'The thrice three Muses mourning for the death
Of Learning, late deceas'd in beggary.'

Theseus. That is some satire, keen and critical,
Not sorting with a nuptial ceremony. 55

Lysander. 'A tedious brief scene of young Pyramus
And his love Thisbe; very tragical mirth.'

Theseus. Merry and tragical! Tedious and brief!
That is, hot ice and wondrous strange snow.
How shall we find the concord of this discord? 60

—48. **Bacchanals.** The Thracian women, worshippers of Bacchus, god of wine, in their drunken rage at Orpheus, tore him in pieces, because, absorbed in grief at the loss of his wife Eurydice, he cared nothing for them. [See note in our ed. of Milton's *Lycidas*, on lines 58–63.] They threw his head into the river.

"By the rout that made the hideous roar
His gory visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore."

—52. **muses.** These nine daughters of Jupiter and Mnemosyne (Memory) were supposed to preside over music, song, poetry, and the fine arts: Calliôpe, over heroic poetry, eloquence, rhetoric; Clio, history; Erâto, love poetry, marriage; Euterpe, music, lyric poetry; Melpomène, tragedy; Polymnia, sacred poetry, oratory, myths, and fables; Terpsichôre, choral dance and song; Thalia (not Thalia), comedy, burlesque, pastoral poetry; Urania, mathematics, astronomy, astrology. —53. **Learning,** etc. Warburton (1747) first suggested that here is a reference to Spenser's *Tears of the Muses* (pub. in 1591); Steevens (1778) remarked that it might refer to Spenser's distressing circumstances and death in 1599; Knight (1840) argued that Robert Greene's death in extreme poverty in 1592 was meant. The majority incline, with W. A. Wright (1877), to think that Spenser's poem at least suggested to Shakespeare a title for the piece submitted to Theseus. See *Furness*, pp. 256–259. —54. **critical** = censorious [Wright, Schmidt, Hudson, etc.]? —Root *SKAR*, to separate; whence 'shear,' 'skill,' etc.; Gr. κρίνειν, krinein, to *separate*; to judge; κρίτης, krites, a judge; κριτήριον, kriterion, a test; κριτικός, kritikos, critical. —"I am nothing, if not critical," says Iago, *Othello*, II, i, 118. —56. **Pyramus,** etc. I, ii, 10, *et seq.* —59. **strange snow** = unnatural, anomalous, prodigious snow [Cowden-Clarkes]? The antithesis, *merry and tragical, hot ice,* etc., have set the editors at work to find some antithesis to *snow*. Thus the Collier MS. has 'seething snow'; Upton and Capell suggest 'black snow'; Staunton and Dyce, 'swarthy snow'; Hanmer 'scorching snow'; Bailey, Keightley, Elze, 'sable snow'; Bailey again, 'orange (or raven, or azure) snow'; Herr, 'sooty snow'; Wetherell, 'wind-restraining snow'; Nicholson, 'staining snow'; Joicey, 'flaming snow'; Orger, 'fiery snow'; Elsworth, 'scalding snow'; Perring, 'jet snow.' Pope omits the line; Warburton reads 'strange shew.' There is no law against carrying this guess-work still further! —**wondrous.** Syllables? *Abbott*,

Philostrate. A play there is, my lord, some ten words long,
Which is as brief as I have known a play;
But by ten words, my lord, it is too long,
Which makes it tedious; for in all the play
There is not one word apt, one player fitted. 65

And tragical, my noble lord, it is;
For Pyramus therein doth kill himself:
Which, when I saw rehears'd, I must confess,
Made mine eyes water; but more merry tears
The passion of loud laughter never shed. 70

Theseus. What are they that do play it?

Philostrate. Hard-handed men that work in Athens here,
Which never labor'd in their minds till now;
And now have toil'd their unbreath'd memories
With this same play, against your nuptial. 75

Theseus. And we will hear it.

Philostrate. No, my noble lord;
It is not for you: I have heard it over,
And it is nothing, nothing in the world,
Unless you can find sport in their intents,
Extremely stretch'd and conn'd with cruel pain, 80
To do you service.

Theseus. I will hear that play;
For never anything can be amiss,
When simpleness and duty tender it.
Go, bring them in: and take your places, ladies.

[Exit *Philostrate*.]

Hippolyta. I love not to see wretchedness o'ercharg'd 85
And duty in his service perishing.

Theseus. Why, gentle sweet, you shall see no such thing.

477. — 65. **fitted.** I, ii, 57. — 74. **unbreath'd** = unexercised, unpracticed [Schmidt]? untrained [Wright]? See our *As You Like It*, I, ii, 199; *Hamlet*, V, ii, 167. — 75. **nuptial.** I, i, 125; *Tempest*, V, i, 308. — 76. **And** = yes: and? See *As You Like It*, III, ii, 169; *Abbott*, 97. — 79. "Their 'intents' or endeavors have been strained to the utmost to learn their parts, which they have conned or studied with cruel pain." *Wright*. "*Intents* here, as the subject of the two verbs, 'stretched' and 'conned,' is used both for *endeavor* and the *object of endeavor*, by a license which other writers than Shakespeare have assumed." *R. G. White*. Furness concurs with White, and cites, as a parallel to 'extremely stretch'd,' the words 'rack'd to the uttermost' in *Mer. of Ven.*, I, ii, 181. — 82, 83. In these and the following lines to 105, we surely 'hear the voice of Shakespeare, pleading the cause of patient effort against the scorn of a hard and narrow dilettantism . . . The greatest genius was one who could show most sympathy with incompleteness and failure.' *Julia Wedgewood*, 1890,

Hippolyta. He says they can do nothing in this kind.

Theseus. The kinder we, to give them thanks for nothing.
Our sport shall be to take what they mistake: 90
And what poor duty cannot do, noble respect
Takes it in might, not merit.
Where I have come, great clerks have purposed
To greet me with premeditated welcomes;
Where I have seen them shiver and look pale, 95
Make periods in the midst of sentences,
Throttle their practis'd accent in their fears,
And in conclusion dumbly have broke off,
Not paying me a welcome. Trust me, sweet,
Out of this silence yet I pick'd a welcome; 100
And in the modesty of fearful duty
I read as much as from the rattling tongue
Of saucy and audacious eloquence.
Love, therefore, and tongue-tied simplicity
In least speak most, to my capacity. 105

Enter PHILOSTRATE.

Philostrate. So please your grace, the Prologue is address'd.

Theseus. Let him approach. [*Flourish of trumpets.*]

quoted by Furness.—88, 89. **kind . . . kinder.** Verbal play?—Words are very much *alive* in *Shakes*. Thus in *Cymbeline*, III, iii, 7, 8, *rock* suggests *hardly*. “Hail, thou fair heaven! We house in the *rock*, yet use thee not so *hardly*,” etc.—so *take* and *mistake* in the next line; also note on line 123.—90. **take**, etc.=accept with pleasure even their blundering attempts [Steevens]?—91, 92. **noble respect**, etc.=noble respect “accommodates its judgment to the abilities of the performers, not to the worth of the performance [Schmidt]? Wright substantially concurs with Schmidt. Furness remarks, “The difficulty here has arisen, I think, in taking *might* in the sense of *power*, *ability*, rather than in the sense of *will*; Kenrick states the meaning concisely when he says it is about the same as ‘taking the will for the deed.’”—93. **clerks.** Gr. κληρος, kleros, a lot, portion, *inheritance*; A. S. *clerc*, a priest. In ecclesiastical writers the ‘clergy’ were so called because the Lord was their *inheritance*. As learning was mostly confined to the clergy, the word ‘clerk’ came to mean a scholar.—What is said here by Theseus is supposed by Blakeway to allude to “what happened at Warwick, where the recorder, being to address the Queen (Elizabeth), was so confounded by the dignity of her presence as to be unable to proceed with his speech”; whereat “her Majesty was very well pleased.” Quoted by *Furness*. So in *Pericles*, Act V, *Prologue*, 5, “Deep clerks she dumbs.”—96. **periods.** A trace of the schoolmaster? See on ‘comma,’ in our ed. of *Hamlet*, V, ii, 42.—98. Ellipsis? *Abbott*, 399.—102. **fearful**=full of fear? inspiring fear? Line 21; *Jul. Cæs.*, V, i, 10.—106. **to my capacity**=as far as I am able to understand [Wright]? in my opinion [Schmidt]?—107. **address’d**=

Enter QUINCE as the Prologue.

Prologue. If we offend, it is our good will.

That you should think, we come not to offend,
But with good will. To show our simple skill, 110

That is the true beginning of our end.

Consider then we come but in despite.

We do not come as minding to content you,
Our true intent is. All for your delight

We are not here. That you should here repent you,
The actors are at hand, and by their show
You shall know all that you are like to know.

Theseus. This fellow doth not stand upon points. 118

Lysander. He hath rid his prologue like a rough colt; he
knows not the stop. A good moral, my lord: it is not
enough to speak, but to speak true.

Hippolyta. Indeed he hath played on his prologue like a
child on a recorder; a sound, but not in government.

Theseus. His speech was like a tangled chain; nothing
impaired, but all disordered. Who is next? 125

ready? See in our *Jul. Cæs.*, III, i, 29. — 109. **Prologue.** "From the Prologue to Beaumont and Fletcher's *Woman Hater*, 1607, we learn that it was, even at that date, customary for the person who delivered that portion of the performance, to be furnished with a garland of bay, as well as with a black velvet cloak . . . The bay was the emblem of authorship, and the use of this arose out of the custom for the author or a person representing him, to speak the prologue." *Collier*, quoted by *Furness*. — The reader will do well to re-punctuate this prologue so as to show the true meaning. "The stage trick," says *Moberly*, "is like that in the old comedy (1553) of *Roister Doister* (from which Shakespeare took many hints), where the hero's love-letter begins —

"Sweet Mistress, where as I love thee nothing at all,
Regarding your substance and riches chief of all;
For your personage, beauty, demeanor, and wit,
I commend me unto you never a whit; sorry," etc.

— 118. **doth not stand upon points** = is not over scrupulous [*Schmidt*] ? is not very particular [*Wright*] ? does not observe punctuation points? — **points** = punctilios? punctuation marks? — 120. **stop.** A term in horsemanship [*Wright*] ? a punctuation mark? — 123. **recorder** = wind instrument like a flageolet? See our ed. of first two books *Par. Lost*, i, 551; *Hamlet*, III, ii, 321. Shakes. twice uses 'record' of the nightingale's singing. Perhaps akin to *accord*; Lat. *ad*, to; cor, *cord-is*, the heart; and influenced in meaning by *chord*, musical string; Gr. *χορδή*, *chorde*, Lat. *chorda*, gut, as cat-gut. — "To record anciently signified to modulate." *Singer*. — 123. **government.** "Govern these ventages [of the recorder] with your fingers and thumb;" our *Hamlet*, III, ii, 333. — Note the transition of ideas, word suggesting word, the mind leaping from one sense to another — 'points,' 'colt,' 'stop,' 'recorder,' 'government.' See note on lines 88, 89; also our *As You L. I.*, II, vii, 44. — 125. **next.** Here the old

Tawyer with a trumpet before them.

Enter PYRAMUS and THISBE, WALL, MOONSHINE, and LION.

Prologue. Gentles, perchance you wonder at this show ;
But wonder on, till truth make all things plain.

This man is Pyramus, if you would know ;

This beauteous lady Thisby is certain.

This man, with lime and rough-cast, doth present 130

Wall, that vile wall which did these lovers sunder ;

And through Wall's chink, poor souls, they are content

To whisper ; at the which let no man wonder.

This man, with lanthorn, dog, and bush of thorn,

Presenteth Moonshine ; for, if you will know, 135

By moonshine did these lovers think no scorn

To meet at Ninus' tomb, there, there to woo.

This grisly beast, which Lion hight by name,

The trusty Thisby, coming first by night,

Did scare away, or rather did affright ; 140

And, as she fled, her mantle she did fall,

Which Lion vile with bloody mouth did stain.

Anon comes Pyramus, sweet youth and tall,

And finds his trusty Thisby's mantle slain :

Whereat, with blade, with bloody blameful blade, 145

He bravely broach'd his boiling bloody breast ;

And Thisby tarrying in mulberry shade,

His dagger drew, and died. For all the rest,

Let Lion, Moonshine, Wall, and lovers twain,

At large discourse, while here they do remain. 150

[Exeunt Prologue, Pyramus, Thisbe, Lion, and Moonshine.]

Theseus. I wonder if the lion be to speak.

Demetrius. No wonder, my lord : one lion may, when many asses do.

stage direction occurs, "Tawyer with a Trumpet," etc. Halliwell discovered, says Furness, that "Tawyer was a subordinate in the pay of Hemings," and buried at St. Savior's in Southwark in June, 1625. — 134. **man, with lanthorn**, etc. See III, i, 52 ; our *Tempest*, II, ii, 126. — 138. **grisly**. See our ed. of *Lady of the Lake*, I, xxxiv, 704, p. 42. — **hight** = is called? A. S. *hatan*, Goth. *haitan*, Ger. *heissen*, to be called. — 141. **fall** = drop? So in *As You Like It*, III, v, 5 ; *Jul. Cæs.*, IV, ii, 26, etc. — 144. **trusty**. Not in folio 1 ; supplied from the quartos : the other folios have *gentle*. Better? — 145, 146. Excessive alliteration ridiculed here? — See on II, i, 161 ; our *Macbeth*, III, ii, 23 ; IV, i, 10 ; Corson's

Wall. In this same interlude it doth befall
 That I, one Snout by name, present a wall;
 And such a wall, as I would have you think, 155
 That had in it a crannied hole or chink,
 Through which the lovers, Pyramus and Thisby,
 Did whisper often very secretly.
 This loam, this rough-cast, and this stone, doth show
 That I am that same wall; the truth is so: 160
 And this the cranny is, right and sinister,
 Through which the fearful lovers are to whisper.

Theseus. Would you desire lime and hair to speak better?

Demetrius. It is the wittiest partition that ever I heard
 discourse, my lord. 165

Enter PYRAMUS.

Theseus. Pyramus draws near the wall: silence!

Pyramus. O grim-look'd night! O night with hue so
 black!

O night, which ever art when day is not!
 O night, O night! alack, alack, alack,
 I fear my Thisby's promise is forgot! 170
 And thou, O wall, O sweet, O lovely wall,
 That stand'st between her father's ground and mine!
 Thou wall, O wall, O sweet and lovely wall,
 Show me thy chink, to blink through with mine eyne!

[*Wall holds up his fingers.*

Thanks, courteous wall: Jove shield thee well for this! 175
 But what see I? No Thisby do I see.

O wicked wall, through whom I see no bliss!

Curst be thy stones for thus deceiving me!

Theseus. The wall, methinks, being sensible, should curse
 again. 180

Pyramus. No, in truth, sir, he should not. "Deceiving

Primer of English Verse, pp. 9-18. — 154. **Snout.** So the folio. The quartos have *Flute*. But see I, ii, 36. — 156. **crannied.** Golding's translation of *Ovid*, from which Shakespeare is supposed to have drawn the story, has the line (in iv),

"The wall that parted house from house had riuen therein a cranie."

162. **sinister** = left. The meaning *inauspicious* is a Greek notion, as the Greek augurs faced north and had the unlucky quarter, the west, on the left hand. — 167. **grim-look'd.** *Abbott*, 374. — 174. **eyne.** I, i, 242,

me" is Thisby's cue: she is to enter now, and I am to spy her through the wall. You shall see, it will fall pat as I told you. Yonder she comes. 184

Enter THISBE.

Thisbe. O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.

Pyramus. I see a voice: now will I to the chink,
To spy an I can hear my Thisby's face. 190
Thisby!

Thisbe. My love thou art, my love I think.

Pyramus. Think what thou wilt, I am thy lover's grace;
And, like Limander, am I trusty still.

Thisbe. And I like Helen, till the Fates me kill.

Pyramus. Not Shafalus to Procrus was so true.

Thisbe. As Shafalus to Procrus, I to you.

Pyramus. O, kiss me through the hole of this vile wall!

Thisbe. I kiss the wall's hole, not your lips at all.

Pyramus. Wilt thou at Ninny's tomb meet me straight-
way?

Thisbe. Tide life, tide death, I come without delay. 200
[*Exeunt Pyramus and Thisbe.*]

Wall. Thus have I, Wall, my part discharged so;
And, being done, thus Wall away doth go. [*Exit.*]

Theseus. Now is the moral down between the two neighbors.

Demetrius. No remedy, my lord, when walls are so will-
ful to hear without warning. 206

—183. **pat.** See on III, i, 2.—188. **up in thee.** Instead of this the quartos have *now again*, a variation showing "that the copy of 2d quarto . . . furnished as copy to the printers of folio 1, had been corrected by Shakespeare or some one else in his theatre. *White.*—189. **I see a voice,** etc. IV, i, 206.—193–199. **Limander** for Leander (*As You L. I.*, IV, i, 90, 95); *Helen* for Hero; *Shafalus*, Cephalus (III, ii, 389); *Procrus*, Procris; *Ninny*, Ninus (III, i, 88). For Cephalus and his wife Procris (or Procne), and their ill-starred marriage, see *Class Dict.*—200. **tide.** Root *DA*, to divide; A. S. *tīd* (fr. same root as A. S. *tīma*, time), a division of time, hour; *tīdan*, *ge-tīdan*, to happen; hence *betide*.—203. **moral.** So the folio. Many are the explanations and emendations of this word, none of them quite satisfactory. Furness is inclined to think *White's* explanation best; viz. that in *moral*, mō-ral, moo-ral, mure-all (Lat. *mur*us, a wall; *mure* is wall in 2 *Henry IV*, IV, iv, 119), there is a pun, now lost.—206. **hear without warning.** "Walls have ears!" "A

Hippolyta. This is the silliest stuff that ever I heard.

Theseus. The best in this kind are but shadows; and the worst are no worse, if imagination amend them.

Hippolyta. It must be your imagination then, and not theirs.

Theseus. If we imagine no worse of them than they of themselves, they may pass for excellent men. Here come two noble beasts, in a man and a lion. 214

Enter LION and MOONSHINE.

Lion. You, ladies, you, whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor,
May now perchance both quake and tremble here,
When lion rough in wildest rage doth roar.

Then know that I, one Snug the joiner, am
A lion fell, nor else no lion's dam; 220
For, if I should as lion come in strife
Into this place, 'twere pity on my life.

Theseus. A very gentle beast, and of a good conscience.

Demetrius. The very best at a beast, my lord, that e'er I
saw.

Lysander. This lion is a very fox for his valor.

Theseus. True; and a goose for his discretion.

Demetrius. Not so, my lord; for his valor cannot carry
his discretion; and the fox carries the goose.

Theseus. His discretion, I am sure, cannot carry his
valor; for the goose carries not the fox. It is well: leave
it to his discretion, and let us listen to the moon. 232

Moonshine. This lanthorn doth the horned moon present;—

Demetrius. He should have worn the horns on his
head.

wall between almost any *two neighbors* would soon be down, were it to exercise this *faculty*, without previous *warning*." *Farmer*, approved by *Furness*.—208, 209. **The best**, etc. A pithy sentence to be 'chewed and digested.'—214. **beasts, in a** = beasts in the character of [Wright]? We follow the punctuation of all the early editions. Many make the comma follow *in*.—**man**. Theobald changed this to *moon*; but *Harness* remarks, "Theseus saw merely a man with a lantern, and could not possibly conceive that he was to '*disfigure moonshine*.'"—220. **fell**. A. S. *fæl*, fierce, dire; Dan. *fæl*, hideous, grim, horrid. *Skeat*. *Macbeth*, IV, ii, 70.—224. **best . . . beast**. Verbal play? White says they were pronounced alike. But—?—See note in our *Tempest*, III, i, 15.—233. **lanthorn**. See on III, i, 53. Douce thinks the *horn*, for glass, is referred to

Theseus. He is no crescent, and his horns are invisible within the circumference.

Moonshine. This lanthorn doth the horned moon present; Myself the man i' the moon do seem to be.

Theseus. This is the greatest error of all the rest: the man should be put into the lanthorn. How is it else the man i' the moon? 241

Demetrius. He dares not come there for the candle; for, you see, it is already in snuff.

Hippolyta. I am awearry of this moon: would he would change!

Theseus. It appears, by his small light of discretion, that he is in the wane; but yet, in courtesy, in all reason, we must stay the time.

Lysander. Proceed, Moon.

Moonshine. All that I have to say is to tell you that the lanthorn is the moon; I, the man i' the moon; this thorn-bush, my thorn-bush; and this dog, my dog. 252

Demetrius. Why, all these should be in the lanthorn; for they are in the moon. But silence! here comes Thisbe.

Enter THISBE.

Thisbe. This is old Ninny's tomb. Where is my love?

Lion. [Roaring] Oh —— [Thisbe runs off.]

Demetrius. Well roared, Lion.

in 'horned moon.'—235. **crescent** = waxing (moon)? Lat. *crescere*, to grow, see 'in the wane,' line 247.—238. **man i' the moon.** "From tender years every English-speaking child knows that there is a man in the moon, and is familiar with his premature descent and with his mysterious desire to visit the town of Norwich. Which is all we need to know here." *Furness.* See III, i, 48, and our *Tempest*, II, ii, 126; Grimm's *German Mythology*, p. 412.—239. **the greatest error of all the rest.** Like Milton's lines (*Par. Lost*, iv, 323, 324),

"Adam the goodliest man of men since born
His sons, the fairest of her daughters, Eve."

Abbott, 409, makes this 'a thoroughly Greek idiom.'—**of** = compared with?—See our *Macbeth*, V, viii, 4.—243. **snuff** = both the cinder of a candle and hasty anger [Johnson]?—Quibble? "To take in snuff is to offend." *Wright.* See *Hotspur's*

"A pouncet-box, which ever and anon
He gave his nose and took 't away again;
Who, therewith angry, when it next came there,
Took it in snuff."
1 *Henry IV*, I, iii, 38-41.

244. **awearry.** See our ed. of *Macbeth*, V, iv, 49; our *Mer. of Ven.*, I,

Theseus. Well run, Thisbe.

Hippolyta. Well shone, Moon. Truly, the moon shines with a good grace. [*The Lion shakes Thisbe's mantle, and*
[*exit.*]

Theseus. Well moused, Lion.

260

Demetrius. And then came Pyramus.

Lysander. And so the lion vanished.

Enter PYRAMUS.

Pyramus. Sweet Moon, I thank thee for thy sunny beams;
I thank thee, Moon, for shining now so bright;
For, by thy gracious, golden, glittering beams,
I trust to take of truest Thisbe sight.

265

But stay, O spite!

But mark, poor knight,

What dreadful dole is here!

Eyes, do you see?

270

How can it be?

O dainty duck! O dear!

Thy mantle good,

What, stain'd with blood!

Approach, ye Furies fell!

275

O Fates, come, come!

Cut thread and thrum;

Quail, crush, conclude, and quell!

Theseus. This passion, and the death of a dear friend,
would go near to make a man look sad.

280

Hippolyta. Beshrew my heart, but I pity the man.

ii, 1; *Jul. Cæs.*, IV, iii, 94. *Abbott*, 24. — 260. **moused** = acted mouse-fashion? cat-fashion, as in tearing a mouse? — *Macbeth*, II, iv, 13. — 265. **beams**. We follow here folio 1 and the quartos. The other folios have 'streams.' Most recent editors adopt Knight's reading 'gleams.' But it is Bottom that is talking of the 'sunny beams' of the moon; and we say after Furness, "The fact that 'beams' is wrong and 'streams' or 'gleams' manifestly right, seems to me the very reason why it [beams] should be retained in the speech of one whose eye had not heard, nor his ear seen, nor his hand tasted," etc. (See IV, i, 206-209.) — 275. **Furies**. Lat. *Furiæ*; Gr. *Ερινυες*, Erinyes, avenging deities; Alecto (relentless); Megæra (grudging, grim); Tisiphōne (avenger of murder). — 277. **thread and thrum** = everything in general [Wright]? warp and woof? — A. S. *thrawan*, *drehan*, to twist; *thræd*, thread; Iccl. *thrömr*, edge, verge, brim, rough edge of a web; allied to Gr. *τέρμα*, terma. Lat. *terminus*, end, limit, term. Hence *thrum*, the tufted end of a weaver's thread, coarse yarn. *Skeat*. — 278. **quell**. A. S. *cwellan*, to kill. See our *Macbeth*, I, vii, 72. — 281. **besrew**. II, ii, 54.

Pyramus. O wherefore, Nature, didst thou lions frame?
 Since lion vile hath here deflower'd my dear:
 Which is — no, no — which was the fairest dame
 That liv'd, that lov'd, that lik'd, that look'd with cheer. 285
 Come, tears, confound;
 Out, sword, and wound
 The pap of Pyramus;
 Ay, that left pap,
 Where heart doth hop: [*Stabs himself.*
 Thus die I, thus, thus, thus! 291
 Now am I dead,
 Now am I fled;
 My soul is in the sky:
 Tongue, lose thy light; 295
 Moon, take thy flight: [*Exit Moonshine.*
 Now die, die, die, die, die! [*Dies.*
Demetrius. No die, but an ace, for him; for he is but one.
Lysander. Less than ace, man; for he is dead; he is
 nothing.

Theseus. With the help of a surgeon he might yet recover,
 and prove an ass. 302

Hippolyta. How chance Moonshine is gone before Thisbe
 comes back and finds her lover?

Theseus. She will find him by starlight. Here she comes;
 and her passion ends the play.

Enter THISBE.

Hippolyta. Methinks she should not use a long one for
 such a Pyramus: I hope she will be brief. 308

Demetrius. A mote will turn the balance, which Pyramus,

285. **cheer** = cheerfulness [Wright]? countenance [Rolfe]? III, ii, 96. See our *Jul. Cæs.*, III, i, 90.—286. **confound**. Our *Macbeth*, II, ii, 11.—289. **pap**. Note the rhyme, as in the Scotch!—295. **tongue, lose thy light**. Bottomese?—Capell, who, if less learned, would have made a good Bottom, suggested that “tongue, instead of *sunne* or *sun*, is a very choice blunder.” Halliwell thinks ‘tongue’ ‘too absurd to be humorous.’—299. **ace** = the ‘one spot’ on cards or dice? Lat. *as*, a unit; Gr. *εἰς*, *eis*, one.—303. **How chance**. I, i, 129; *Abbott*, 37.—310. **mote**. The old copies have *moth*, meaning *mote*, and so pronounced.—III, i, 150.—**which Pyramus, which Thisbe**. “Hard to explain, unless ‘which’ is used for ‘whether.’” *Abbott*, 273.—311, 312. **he for a man . . . God bless us**. This, omitted in the folio, is supplied from the quartos. The omission was perhaps due to the

which Thisbe, is the better; he for a man, God warned us!
she, for a woman, God bless us!

Lysander. She hath spied him already with those sweet eyes.

Demetrius. And thus she means, *videlicet*: —

Thisbe. Asleep, my love? 315

What, dead, my dove?

O Pyramus, arise!

Speak, speak. Quite dumb?

Dead, dead? A tomb

Must cover thy sweet eyes. 320

These lily lips,

This cherry nose,

These yellow cowslip cheeks,

Are gone, are gone.

Lovers, make moan! 325

His eyes were green as leeks.

O sisters three!

Come, come to me,

With hands as pale as milk;

Lay them in gore, 330

Since you have shore

With shears his thread of silk.

Tongue, not a word:

Come, trusty sword;

Come, blade, my breast imbrue: [*Stabs herself.*

And, farewell, friends; 336

Thus Thisbe ends:

Adieu, adieu, adieu! [*Dies.*

Statute of 1605, imposing a penalty of £10 on any player who should 'jestingly or prophanely speak or use the holy name of God.' — **warned**, may be for *warn* as in *As You L. I.*, IV, i, 69; or for *warrant* in same play, III, iii, 4. Staunton conjectured that 'warnd' should be 'ward': and he interpreted thus: "From such a man, God defend us; from such a woman, God save us." — 314. **means** = complains, laments? — Like **videlicet** (= to wit, viz.: as in *As You L. I.*, IV, i, 87), 'means,' which most editors have changed to 'moans,' is said to be a *legal* term, 'a common term in the Scotch law, signifying to *tell*, to *relate*, to *declare*.' "Jamieson, *Scotch Dict.*," gives: To *mene*, *meane*, to utter complaints, to make lamentations." *Furness*. — 321. **lips**, etc. This is comic; but less so than the attempts of some of the editors to make sense out of this intentional nonsense. — 327. **sisters three**. Launcelot's phrase (*Mer. of Ven.*, II, ii, 54). The Fates (Lat. *Parcæ*, Gr. *Moirai*, *Moirai*), Clotho, Lachesis, and Atropos, respectively, spun the thread of life, determined its length, and cut it asunder. See *Class. Dict.* — 331. **shore**. "The

Theseus. Moonshine and Lion are left to bury the dead.

Demetrius. Ay, and Wall too. 340

Bottom. [*Starting up*] No, I assure you; the wall is down that parted their fathers. Will it please you to see the epilogue, or to hear a Bergomask dance between two of our company? 344

Theseus. No epilogue I pray you; for your play needs no excuse. Never excuse; for when the players are all dead, there need none to be blamed. Marry, if he that writ it had played Pyramus and hanged himself in Thisbe's garter, it would have been a fine tragedy: and so it is, truly; and very notably discharged. But, come, your Bergomask: let your epilogue alone. [*A dance.*

The iron tongue of midnight hath told twelve: 352

Lovers, to bed; 'tis almost fairy time.

I fear we shall out-sleep the coming morn

As much as we this night have overwatch'd. 355

This palpable-gross play hath well beguil'd

The heavy gait of night. Sweet friends, to bed.

A fortnight hold we this solemnity,

In nightly revels and new jollity. [*Exeunt.*

Enter Puck.

Puck. Now the hungry lion roars, 360

And the wolf behowls the moon,

Whilst the heavy plowman snores,

All with weary task fordone.

rhyme is too much for this Thisbe's grammar." *Wright.* In *Othello*, V, ii, 205; *shore* is old past tense of 'shear.' A. S. *sceran*; Du. *scheren*, to cut.—343. **Bergomask.** "In Italian 'Bergamasca' is a kind of dance, so called from Bergamo, or from a song formerly sung in Florence." *Wright.* Bergamo is the name of a province and fortified city in Italy. The people were noted for their clownishness. The Italian buffoons used to imitate their jargon and their dancing.—357. **heavy gait** = slow progress [*Steevens*]?—Our *Hamlet*, I, ii, 31, on *gait*.—The folio has *gate*, which Rowe and Pope adopt. Johnson, and all since, change to *gait*. See line 403.—Icel. *gata*, way, path, road; Mid. E. *gate*, a way; a manner of walking. 'And goth him forth, and in his gate' = and goes forth, and in his way; Gower, *Confessio Amantis*, iii, 196. *Skeat.*—360-390. Says Coleridge, "There is nothing in Anacreon more perfect than these thirty lines, or half so rich and imaginative."—361. **behowls.** Warburton's emendation for 'beholds.' *As You L. I.*, V, ii, 103. For the force of the prefix *be-*, see note on *beshrew* in our ed. of *Hamlet*, II, i, 113. 'Howl,' like *owl*, is of course onomatopoeitic.—363. **fordone** = overcome [*Dyce*]?

Now the wasted brands do glow,
 Whilst the screech-owl, screeching loud, 365
 Puts the wretch that lies in woe
 In remembrance of a shroud.
 Now it is the time of night
 That the graves, all gaping wide,
 Every one lets forth his sprite, 370
 In the church-way paths to glide:
 And we fairies, that do run
 By the triple Hecate's team,
 From the presence of the sun,
 Following darkness like a dream, 375
 Now are frolic; not a mouse
 Shall disturb this hallow'd house:
 I am sent with broom before,
 To sweep the dust behind the door.

Enter OBERON and TITANIA, with their train.

Oberon. Though the house give glimmering light 380
 By the dead and drowsy fire,
 Every elf and fairy sprite
 Hop as light as bird from brier;
 And this ditty, after me
 Sing, and dance it trippingly. 385

exhausted [Wright]? on the signification of the prefix *for-*, see note on *fordo* in our *Hamlet*, V, i, 210. — 360. **time of night**, etc. *Hamlet*, III, ii, 363, 364. — 369. **that**. IV, i, 133; *Abbott*, 284. — 373. **triple Hecate's**. Selene, or Luna in heaven; Artemis or Diana on earth; Persephone (Proserpina) or Hecate in hell. She is sometimes described as having three bodies. See our *As You L. I.*, III, ii, 2; our *Macbeth*, II, i, 52; III, v, 1. Milton makes Hecate a dissyl. in *Comus*, 135. — **team**. The chariot of the moon was drawn by two or by four horses. *Scull*. — **following darkness**. IV, i, 93. — 378. **with broom**. "Robin Goodfellow, and the fairies generally, were remarkable for their cleanliness." *Halliwell*. — 379. **behind the door**. Is the dust swept to or from the space behind the door? — 380. **Though**, etc. White changed *through* to *though*, and restored the old pronunciation, making tolerable sense of this difficult passage. Furness pronounces the change satisfactory. "Plainly *Oberon* does not intend to command his sprites to 'give glimmering light through the house *by the dead and drowsy fire*,' but to direct every elf and fairy sprite to hop as light as a bird from brier, *though* the house give glimmering light by the dead and drowsy fire." White's *Works of William Shakespeare*, Boston, 1859, Vol. iv, p. 127. — 385. **dance it**. It used indefinitely? Often so in *Shakes*. *As You L. I.*, I, iii, 120; V, ii, 58; *Abbott*, 226. — 390-410. The quartos give this song to Oberon; in the

Titania. First, rehearse your song by rote,
 To each word a warbling note:
 Hand in hand, with fairy grace,
 Will we sing, and bless this place.
[Song and dance.

Oberon. Now, until the break of day, 390
 Through this house each fairy stray.
 To the best bride-bed will we;
 Which by us shall blessed be.
 So shall all the couples three
 Ever true in loving be; 395
 And the blots of Nature's hand
 Shall not in their issue stand;
 Never mole, hare-lip, nor scar,
 Nor mark prodigious, such as are
 Despised in nativity, 400
 Shall upon their children be.
 With this field-dew consecrate,
 Every fairy take his gait;
 And each several chamber bless,
 Through this palace, with sweet peace; 405
 And the owner of it, blest,
 Ever shall in safety rest.
 Trip away;
 Make no stay;
 Meet me all by break of day. 410
[Exeunt Oberon, Titania, and train.

Puck. If we shadows have offended,
 Think but this, and all is mended,
 That you have but slumber'd here
 While these visions did appear.

folios it is unassigned. — 393. **blessed**, etc. Such blessing by a priest was regularly a part of marriage ceremonies. — 399. **prodigious** = ominous of great evil? See our *Jul. Cæs.*, I, iii, 76. — 400. **nativity** = birth? horoscope? — Lat. *nascere*, to be born; *nativitas*, Fr. *nativité*, birth. — 402. **consecrate**. *Abbott*, 342. — 403. **gait**. The folio here, as in line 357, has *gate*. M. Mason retains 'gate,' and thinks the chamber *door* is meant! Samson? — 404. **bless**. Like (in *L'Allegro*, 83, 84,) Milton's

" Or the bellman's drowsy charm
 To bless the door from mighty harm."

— 406, 407. These two lines seem to have been transposed in the first edi-

And this weak and idle theme, 415
 No more yielding but a dream,
 Gentles, do not reprehend:
 If you pardon, we will mend.
 And, as I'm an honest Puck,
 If we have unearned luck 420
 Now to scape the serpent's tongue,
 We will make amends ere long;
 Else the Puck a liar call:
 So, good-night unto you all.
 Give me your hands, if we be friends, 425
 And Robin shall restore amends. [Exit.]

tions.—411. **shadows.** V, i, 208.—419. **honest Puck.** II, i, 40.—
 “The name [Puck] was no better than *fiend* or *devil*.” Hudson.—
 420. **unearned luck** = fortune better than we have deserved [Steevens]?
 —421. **scape the serpent's tongue** = be dismissed without being hissed.
 Steevens quotes Markham's *English Arcadia* (1607), in which a hiss is
 styled ‘a snaky salutation.’—425. **hands** = applause, hand-clapping?
 So in the Epilogue to the *Tempest*, line 10?—426. **restore amends.** In
 explanation Rolfe appositely cites the close of Shakespeare's 30th sonnet,

“All losses are restored, all sorrows end.”

APPENDIX.

DURATION OF THE ACTION.

Mr. W. A. Wright (C. P. ed., pp. xxii, xxiii) says — “The time is about May-day. . . . Theseus’ opening words point to April 27, four days before the new moon which was to behold the night of his marriage. . . . The next night, . . . April 28, Lysander appoints for Hermia to escape with him from Athens. . . . The night of the second day is occupied with the adventures in the wood. . . . The morning of the third day is the 1st of May, and the last two days of April are lost altogether. . . . In 1592, there was a new moon on the 1st of May; so that if *A Midsummer Night’s Dream* was written so as to be acted on a May-day, when the actual age of the moon corresponded with its age in the play, it must have been written for May-day, 1592.”

Mr. P. A. Daniel, quoted by Furness, concludes as follows: “According to the opening speeches of Theseus and Hippolyta in Act I, we should have expected the dramatic action to have comprised five days exclusive of that Act; as it is we have only three days inclusive of it.

“Day 1. — Act I.

“ 2. — Acts II, III, and part of sc. i, Act IV.

“ 3. — Part of sc. i, Act IV, sc. ii, Act IV, and Act V.”

Mr. Fleay, quoted by Furness, would reconcile the apparent inconsistency, thus: “The marriage of Theseus is on the 1st of May; the play opens on the 27th of April; but, at line 137 [126 in our edition, Act I, sc. i], I take it a new scene must begin, and there is no reason why it should not be on the 28th or 29th of April. I would place it on the 28th. On the 29th the lovers go to the wood, and, in IV, i, 114 [99 in our edition], when the fairies leave, it is the morning of the 30th. But at this point Titania’s music has struck ‘more dead than common sleep’ on the lovers. . . . Surely Act III ends with the fairies’ exit, and the lovers sleep through the 30th of April, and wake on May morning. . . . If any one would ask why make them sleep during this time, I would answer that the 30th of April, 1592, was a Sunday!”

Henry A. Clapp (*Atlantic Monthly*, March, 1885) suggests that “a whole day has somehow dropped out” through Puck’s manipulation! “I fancy,” he says, “that Shakespeare would smilingly plead guilty,

as an accessory after the fact, to the blunder, and charge the principal fault upon Puck and his crew, who would doubtless rejoice in the annihilation of a mortal's day."

Furness (Preface, xxviii-xxiv) elaborately discusses the subject, and concludes that "It is we, after all, not the characters on the stage, about whom Shakespeare weaves his spells. It is our eyes that are latched with magic juice. The lovers on the stage pass but a single night in the enchanted wood, and one dawn awakens them on May-day. We, the onlookers, are bound in deeper charms, and must see dawn after dawn arise until the tale is told, and, looking back, be conscious of the lapse of days as well as of a night."

HOW TO TEACH AND STUDY LITERATURE.

[*From F. G. Fleay's "Guide to Chaucer and Spenser."*]

No doubtful critical point should ever be set before the student as ascertained. One great advantage of these studies is the acquirement of a power of forming a judgment in cases of conflicting evidence. Give the student the evidence; state your own opinion, if you like; but let him judge for himself.

No extracts or incomplete works should be used. The capability of appreciating a whole work, as a whole, is one of the principal aims in æsthetic culture.

It is better to read thoroughly one simple play or poem than to know details about all the dramatists and poets. The former trains the brain to judge of other plays or poems; the latter only loads the memory with details that can at any time be found, when required, in books of reference.

For these studies to completely succeed, they must be as thorough as our classical studies used to be. No difficult point in syntax, prosody, accidence, or pronunciation; no variation in manners or customs; no historical or geographical allusion, — must be passed over without explanation. This training in exactness will not interfere with, but aid, the higher aims of literary training.

[*From Rev. Henry N. Hudson, Shakespearean Editor.*]

I have never had and never will have anything but simple exercises; the pupils reading the author under the teacher's direction, correction, and explanation; the teacher not even requiring, though usually advising, them to read over the matter in advance. Thus it is a joint communing of teacher and pupils with the author for the time being; just that, and nothing more. Nor, assuredly, can such communion, in so far as it is genial and free, be without substantial and lasting good, — far better, indeed, than any possible cramming of mouth and memory for recitation. The one thing needful here is, that the pupils rightly understand and feel what they read; this secured, all the rest will take care of itself.

[*From Professor J. M. D. Meiklejohn, Univ. of St. Andrews.*]

The first purpose in this elaborate annotation is, of course, the full working out of the author's meaning. . . . This thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. . . . And always new rewards come to the careful reader—in the shape of new meanings, recognitions of thoughts he had before missed, of relations between the characters that had before escaped him. . . . It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text will be the best substitute that can be found for the study of the ancient classics.

[*From Professor William Taylor Thom.*]

Coleridge's dictum remains true: "In order to get the full sense of a word, we should first present to our minds the visual image that forms its primary meaning."

[*From Professor Hiram Corson, of Cornell University.*]

An indispensable condition of the appreciation of poetic forms is a well-cultivated voice. Without a proper vocal rendering, no poetry, worth reading, can be duly appreciated. The articulating thought may be got through silent reading; but the indefinite, informing spirit can be reached, if reached at all, only through a proper vocal rendition of the verse.

[*From Samuel Thurber, Girls' High School, Boston.*]

I urge teachers assiduously to cultivate in their pupils the power of poetic expression. The poet, the finest of artists, the maker *par excellence*, builds his verse with infinite pains, ordering his accents, matching his rhymes, adjusting his pauses, choosing word and phrase for effects of melody, fitting his diction to his theme, elaborating figures to give new tone and elevation to his thought. To interpret, to render, his work requires no painful practice over an instrument of art. This is an attainment quite within the power of every human being.

From all that has been quoted from the foregoing authorities, it may justly be inferred that somehow or other the pupil must be made to feel an *interest* in the subject, to *admire* what is admirable in the composition, and really to *enjoy* its study. Secure this interest, admiration, enjoyment; and all else will follow as a matter of course: fail here, and the time is wasted.

Every good teacher will have methods of his own ; but the following suggestions, or some of them, may be of practical value to most instructors : —

- I. The poem should be read very hastily at first, for the *outline* of the story or course of thought.
- II. Having thus grasped it as a whole, it should again be read through ; this time, with some care for the *details* of the story and course of thought.
- III. Then the thorough study of each and every part should be begun.
- IV. At the beginning of the class exercise, or as often as needful, require of the pupil a statement of —
 - (a) The main object of the author in the whole poem, oration, play, or other production of which to-day's lesson is a part.
 - (b) The object of the author in this particular canto, chapter, act, or other division or subdivision of the main work.
- V. Read or recite from memory (or have the pupils do it) the finest part or parts of the last lesson. The elocutionary talent of the class should be utilized here, in order that the author may appear at his best.
- VI. Require at times (often enough to keep the whole fresh in memory) a *résumé* of the 'argument,' story, or succession of topics, up to the present lesson.
- VII. Have the student read aloud the sentence, paragraph, or lines, now (or previously) assigned. The appointed portion should have some unity.
- VIII. Let the student interpret exactly the meaning by substituting his own words : explain peculiarities. This translation or paraphrase should often be in *writing*.
- IX. Let him state the immediate object of the author in *these* lines. Is this object relevant ? important ? appropriate in *this* place ?
- X. Let him point out the ingredients (particular thoughts) that make up the passage. Are they in good taste ? just ? natural ? well arranged ?
- XI. Let him point out other merits or defects, — anything noteworthy as regards nobleness of principle or sentiment, grace, delicacy, beauty, rhythm, sublimity, wit, wisdom, humor, *naïveté*, kindness, pathos, energy, concentrated truth, logical force, originality ; give allusions, kindred passages, principles illustrated, etc.

As a rule, pupils likely to assist each other should not be set at work upon the same sentences, especially if the exercise is to be in writing. Each should be independent of interference.

As an illustration of one method in which a choice passage may be made the basis of language lessons and of rhetorical drill, take the twenty-one lines in which occurs the celebrated compliment to Queen Elizabeth (II, i, 145-165).

<i>Oberon.</i> . . . Thou rememberest	1
Since once I sat upon a promontory,	2
And heard a mermaid on a dolphin's back	3
Uttering such dulcet and harmonious breath	4
That the rude sea grew civil at her song,	5
And certain stars shot madly from their spheres,	6
To hear the sea-maid's music.	
<i>Puck.</i> I remember.	7
<i>Oberon.</i> That very time I saw, but thou couldst not,	8
Flying between the cold moon and the earth,	9
Cupid all arm'd: a certain aim he took	10
At a fair vestal throned by the west,	11
And loosed his love-shaft smartly from his bow,	12
As it should pierce a hundred thousand hearts;	13
But I might see young Cupid's fiery shaft	14
Quench'd in the chaste beams of the watery moon,	15
And the imperial votaress passed on,	16
In maiden meditation, fancy-free.	17
Yet mark'd I where the bolt of Cupid fell:	18
It fell upon a little western flower,	19
Before milk-white, now purple with love's wound,	20
And maidens call it love-in-idleness.	21

(1) Let all the pupils memorize this, and one or more of them recite it with appropriate vocal expression.

(2) Let one to whom the task has been particularly assigned explain any difficult or unusual word, phrase, or sentence in the first seven lines. In like manner let another take the next seven lines, and another the last seven.

(3) Let each of the three translate the passage assigned him into exactly equivalent English, avoiding, if possible, the use of the words of the original.

(4) Let him point out in the assigned portion peculiarities, merits, palpable blemishes, if any, or possible improvements.

(5) Let the teacher call for criticisms, if he has not done so already.

(6) Let the lines be now read once more with all the elocutionary skill attainable; or let it be spoken with proper gestures to accompany.

Under heading 2, the average student would perhaps proceed orally, or, better, with a prepared manuscript, substantially as follows:—

'Since' is used for 'when.' Mermaids were fabulous marine creatures, represented in the mythology of northern Europe as having the upper half like a woman, the lower like a fish. *Mer* etymologically means 'sea' or 'lake.' The 'mermaid on a dolphin's back' suggests the story of the sweet singer Arion, whose life was thus saved by a song-loving dolphin. 'The rude sea grew civil at her song.' This reminds us of the power ascribed by Shakespeare in the *Merchant of Venice* to the lyre of Orpheus. It 'drew trees, stones, and floods.'

'Spheres' are the imaginary crystal shells, or transparent, bubble-like globes, concentric, and revolving about the earth, as taught in the Ptolemaic or Alphonsine astronomy. Each of the so-called seven planets was supposed to be fastened in one or other of these hollow 'spheres,' and all the fixed stars were set in the eighth. The spheres, rotating with different degrees of velocity through the all-pervading ether, gave rise to different notes of the scale, and made the skies a

great music organ. The music of the ninth sphere was a diapason, a concentration of the tones of all the rest.

'Cupid.' Four ideals of Eros [Amor, Love, or Cupid] are recognizable: (1) That of Hesiod, "Nature-power, a world-making impulse, which, through mysterious attractions, combined all things in pairs"; (2) "Eros of the philosophers and of the mysteries . . . whose dominion was to extend throughout the universe, and whose mission was to infuse with love hearts human and divine, to harmonize all discords, to ensure victory to the True, the Beautiful, and the Good"; (3) Son of Aphrodite (Venus), "represented by a youth whose face was radiant with a beauty of which it is said, 'It comes from God, and it leads to God'"; (4) "A later and lighter ideal of Aphrodite's [Venus's] son, better known as Cupid, represented as a mischievous boy with a quiverful of golden arrows, with which he made merciless havoc among human hearts."

A '*vestal*' is so called from being consecrated to Vesta, goddess of the hearth. The name became a synonym for purity. All agree that Queen Elizabeth is here meant, although Theseus must have lived, if he lived at all, at least 2500 years before she was born! '*As*' is for 'as if.' 'Might' is 'could.' The 'watery moon' is perhaps so called from its influence on dews and tides. 'In maiden meditation, fancy-free,' is declared by Richard Grant White, in his *Studies in Shakespeare*, to be 'the most beautiful example in all literature of the beauty of alliteration.'

'A little western flower' is understood to mean the pansy (*viola tricolor*), also called 'heart's-ease,' and by many other names.

Under heading 3, the student might perhaps translate somewhat as follows:—

You recollect my sitting at one time on a headland, hearkening to a sea-nymph who rode on a delphine fish, and breathed forth a voice so sweet and musical that the rough ocean waxed well-mannered at her singing, and some luminaries in the sky darted in frenzy from their orbs to list the siren's melody.

I recollect.

At the self-same moment I beheld, winging his way betwixt the chill lunar and the terrestrial world, the love-god completely equipped for war. With sure direction he levelled a shaft at a beauteous maiden, who had been consecrated to Vesta and was sitting in royal state far towards the sunset; and he sharply let fly from his bent weapon his amatory bolt, seemingly to penetrate ten myriad breasts. Yet could I descry child Eros's burning dart extinguished in the pure rays of the wet star of Diana, and the empress votary glided past in virgin contemplation, unenthralled by passion.

But I observed the spot on which love's missile dropped. It lighted on a diminutive occidental blossom, that formerly was of lacteal whiteness, at present is violet-hued by Cupid's harmful gash; and virgins name it 'love-in-idleness.'

Under heading 4, the student would perhaps suggest some of the following ideas:—

The whole passage indicates a most fertile creative imagination. It contains eight or ten distinct pictures, each a remarkable piece of

word-painting, some of them striking in their personification, and the whole series, as in a kinetoscope, vividly telling the story continuously from beginning to end.

The compliments to Queen Elizabeth are exceedingly graceful, and they revive scenes of great interest, the 'Princely Pleasures of Kenilworth.'

The supposed enchantments wrought by music are powerfully described.

A single word, 'spheres,' brings much of the old poetic astronomy to mind.

The sentential structure is elegant, the rhythm perfect, the alliteration in one line exquisite; the general strength and the particular weakness of love are set forth in lines which happily illustrate Pope's aphorism, —

The sound should seem an echo to the sense.

Under heading 5, further criticism and comment are in order. Here, too, if not before, it may be well to explain and discuss Warburton's imagined discovery that the twenty-five lines, beginning "Thou rememberest," "constitute," to use his own language, "the noblest and justest allegory ever written." [See our footnotes, and *Furness*.]

Lastly, under heading 6, one of the best readers, if necessary the teacher himself, *who should always be skilled in vocal expression*, should recite the passage with appropriate delivery.

The foregoing rather crude treatment of these lines, supplemented by judicious comments, may illustrate what we believe to be one of the best possible exercises for giving fulness and accuracy in language and for cultivating the taste. It will be found, upon inspection, that our notes are prepared with a view to such exercises. Sometimes interpretations that are very nearly equivalent are given, in order that nicety of taste and felicity of expression may be developed in choosing among them. *Care must be taken, however, not to push these or any other class exercises so far into detail as to render them uninteresting, or to withdraw attention from the great features of the drama. And especially should it ever be borne in mind that it is of vital importance to make the student ENJOY this study.*

SOME TOPICS FOR ESSAYS.

- Mythology in a nutshell, V, i, 20.
 Life as a dream.
 Theseus and Hippolyta.
 The Amazons.
 "The ancient privilege of Athens," I, i, 41.
 "The triple Hecate."
 Pyramus and Thisbe.
 Anachronisms in the play.
 The Athenian players.
 Bottom.
 Moonshine and Wall.
 Plays within plays.
 Puck.
 Robin Goodfellow.
 Fairies in general.
 Spenser's fairies.
 Shakespeare's fairies.
 Oberon and Titania.
 Changelings.
 Fairy machinery.
 Fairy rings and dances.
 Latin meanings of words.
 Personification in Shakespeare.
 Apprehension and comprehension.
 Lunatic, lover, and poet.
 Poetic frenzy or inspiration.
 "Princely Pleasures of Kenilworth."
 Vesta and vestals.
 Differentiate Hermia and Helena.
 Differentiate Lysander and Demetrius.
 Legal phraseology in the play.
 "Cupid is a knavish lad," III, ii, 440.
 Battle of the Centaurs.
 Orpheus and the Bacchæ.
 "Learning late deceased in beggary," V, i, 53.
 Theseus and Ariadne.
 Arion and the Dolphins.
 "Never anything can be amiss When simpleness and duty tender it," V, i, 82, 83.
 Complaint of Lysander, I, i, 132-145.
 The Prologue, V, i, 108-150.
 "The tongs and the bones," IV, i, 27.
 Alliteration.
 Musical cry of hounds, IV, i, 103.
 "The best in this kind are but shadows, and the worst are no worse if imagination amend them," V, i, 208, 209.
 The names of the *Dramatis Personæ*.
 Moral, or lessons of the play.
 The Man in the Moon, with his dog and bush.
 Hermia vs. Helena.
 Warburton's imagined allegory, II, i, 145-165.
 A lion among ladies.

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